

JULY  
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104

# HIT PARADER

BLOOD SWEAT & TEARS

FACES *Color Portraits*

CAT STEVENS

Thrives on Motion

PAUL SIMON

Standing Alone

Faces (with Rod Stewart)



Muddy Waters' London Sessions

Rick Grech

Anne Murray

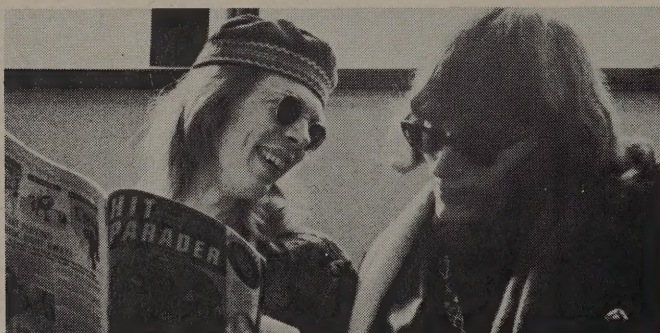
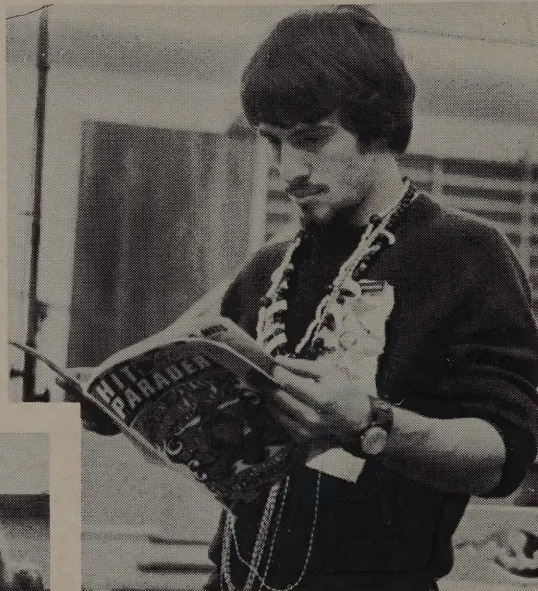
R. Dean Taylor

WORDS  
TO  
YOUR  
FAVORITE  
HITS

MOBILE BLUE	IF WE ONLY HAVE LOVE	ROCK AND ROLL	SOFTLY WHISPERING I LOVE YOU
COULD IT BE FOREVER	HAND BAGS AND GLAD RAGS	NOW RUN AND TELL THAT	THE DAY I FOUND MYSELF
MOTHER & CHILD REUNION	KING HER(O)IN	TINY DANCER	DO WHAT YOU SET OUT TO DO
HEARTBROKEN BOPPER	SWEET SIXTEEN	GLORY BOUND	MISTER CAN'T YOU SEE
JULIANA	WE GOT TO HAVE PEACE	DO YOUR THING	

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Top: The Young Rascals, Felix (left) and Eddie.

Bottom: Jefferson Airplane, Jack (left) and Jorma.

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# HIT PARADER

NUMBER 96  
JULY 1972



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## Words To Your Favorite Hits

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| 49/ DAY I FOUND MYSELF, THE   | 45/ MOBILE BLUE                    |
| 52/ DIAMONDS ARE FOREVER      | 43/ MOTHER AND CHILD REUNION       |
| 47/ DO WHAT YOU SET OUT TO DO | 47/ NOW RUN AND TELL THAT          |
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| 52/ EVERYTHING I OWN          | 48/ SOFTLY WHISPERING I LOVE YOU   |
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HIT PARADER is published monthly by Charlton Publications, Inc., Charlton Bldg., Derby, Connecticut, 06418. Entered as Second Class Matter April 24, 1943 at the Post Office at Derby, Conn., under the act of March 3, 1879. Second Class Postage paid at Derby, Conn. © Copyright 1972 Charlton Publications, Inc. All rights reserved. Printed in the U.S.A. Annual subscription \$5.00, 24 issues \$8.50. Subscription Manager: Ida Cascio. Volume 31, No. 96, July, 1972. Authorized for sale in the U.S., its possessions, territories and Canada only. Members of Audit Bureau of Circulations. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Charlton Bldg., Derby, Conn. 06418, and accompanied by stamped self-addressed envelope.

NATIONAL ADVERTISING MANAGER: Barry Asch, 529 Fifth Ave., New York, N.Y. 10017, (212-867-2266); WEST and SOUTHWEST: Alan Lubetkin, 4621 Deseret Drive, Woodland Hills, Calif. 91364, (213-346-7769).

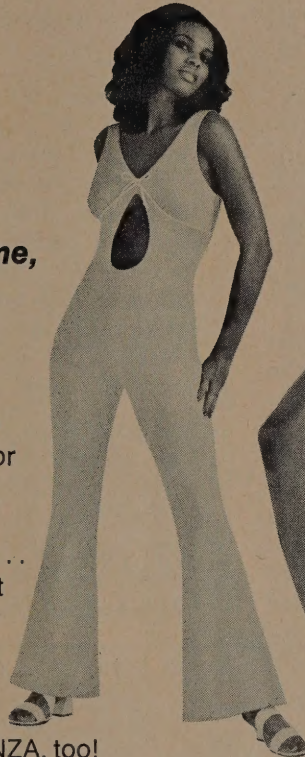
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# THE SCENE

What do recently released albums by Joan Baez, Isaac Hayes, the Allman Brothers, Chicago, Tom Jones, all have in common?

They are two album sets.

The two record album set is one of the heavy developments of 1971, particularly as the record industry also threw out the rigid idea that if you buy two albums you should pay twice as much.

A lot of the two albums are either "twofers" — two for the price of one — or specially priced. Of course, to the buyer it was rather confusing when you saw an Allman Brothers two album set priced at \$6.98, or a Chicago two album set of old tracks at a dollar less, compared with good old "Jesus Christ Superstar" or even Tom Jones where the price is around

\$12 to \$13 for the same two pieces of plastic.

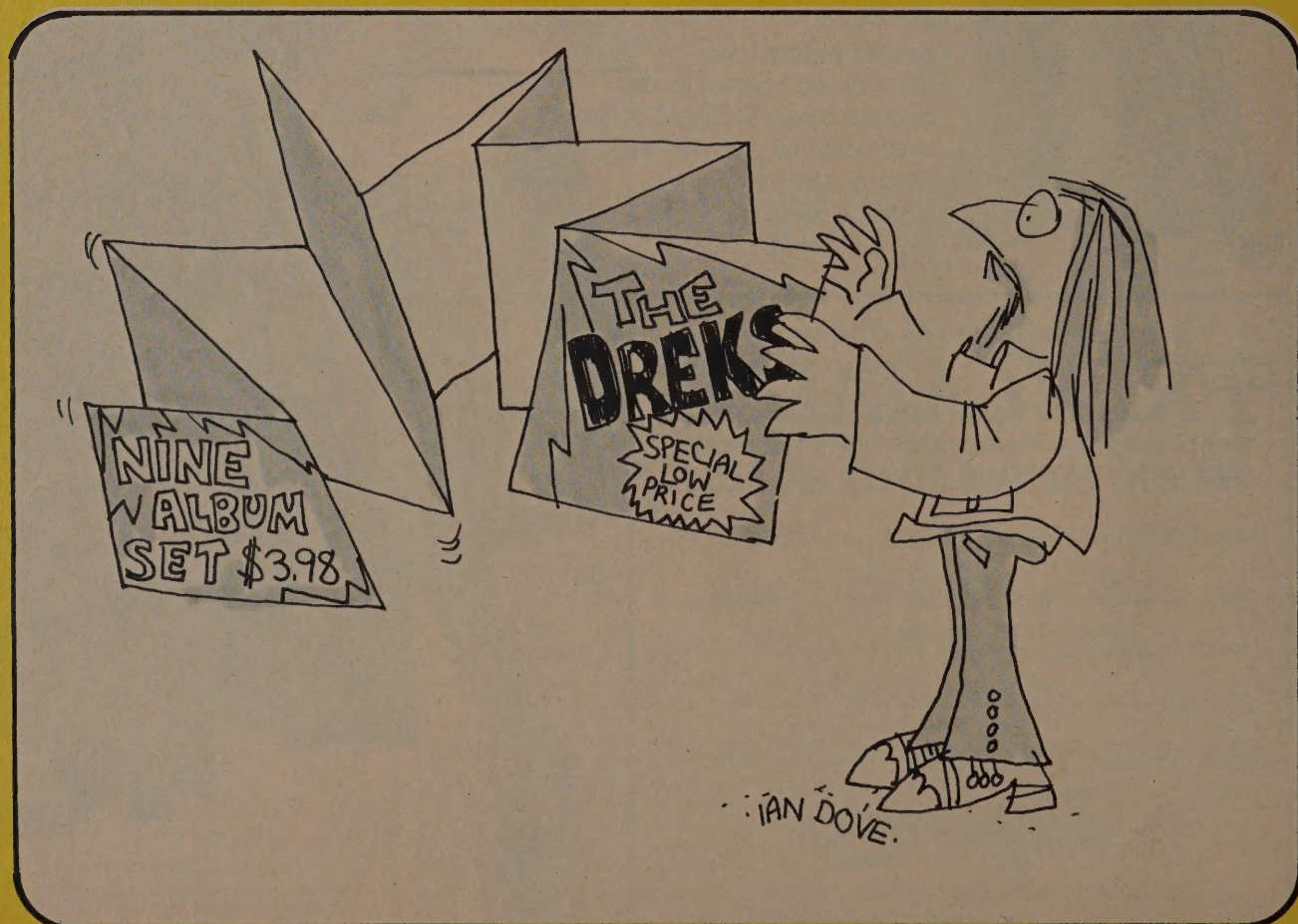
Jerry Wexler, who is executive vice president at Atlantic Records, reckons that the artist is one of the main movers behind the shift to two album sets. The artists dig the prestige in packaging, although occasionally they have to accept a special royalty deal to enable the company to push out the really low priced, value for money, newly recorded twofers.

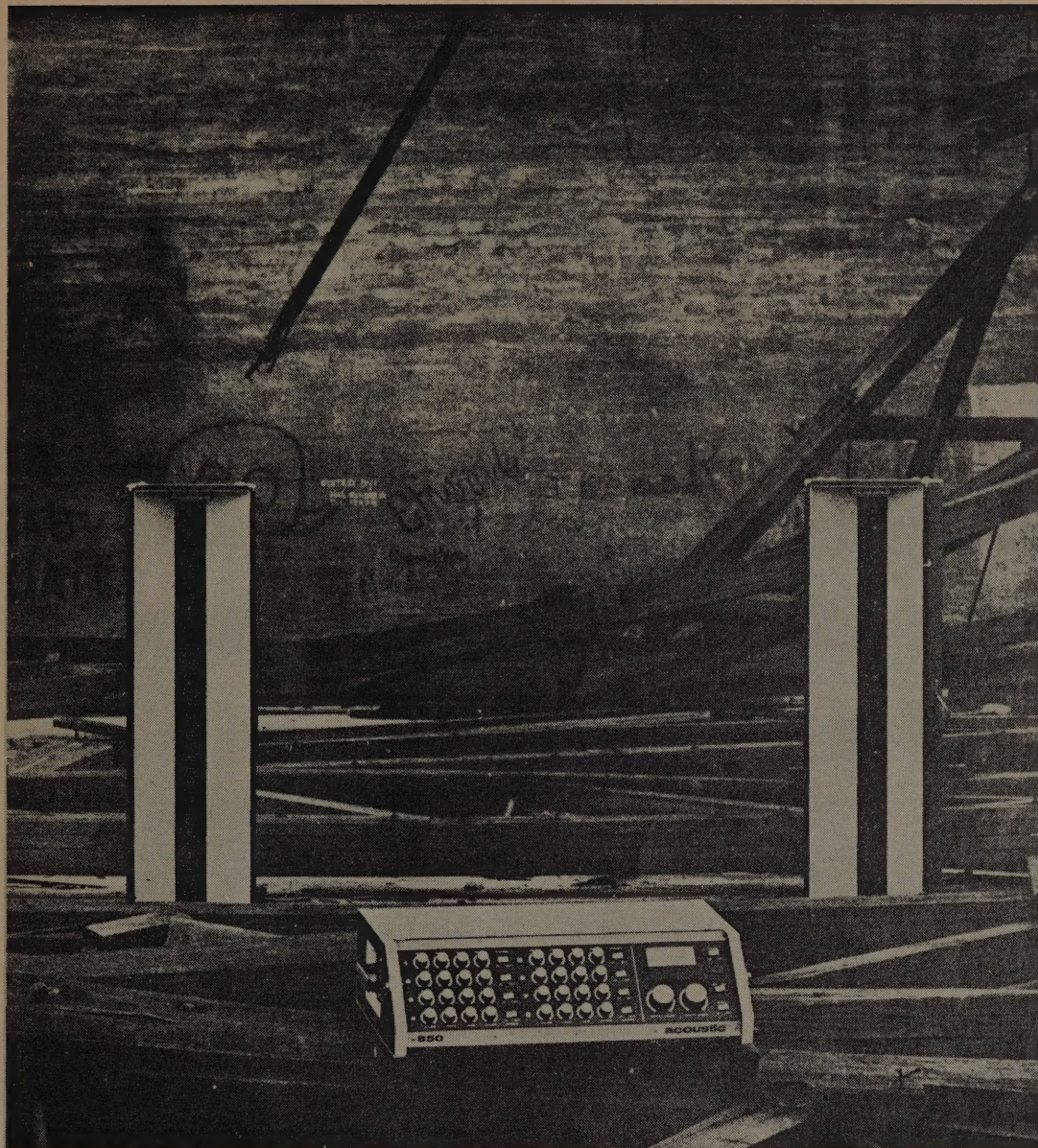
But just look at what you are getting these days in two album packaging — the Grateful Dead, Ray Charles, Frank Zappa, the Osmond Brothers, Cat Stevens, Fats Domino, Rick Nelson, Jan and Dean, Five Man Electrical Band, Lenny Bruce, Nitty

Gritty Dirt Band, Kenny Rogers and the First Edition, Jethro Tull, Fleetwood Mack and any number of collections of various blues, folk, gospel, soul, rock and whatever artists.

Of course, if you really want to get into the scene there are the three album sets, such as Woodstock and the Isle of Wight/Atlanta Festivals, and the Chicago "Live at Carnegie Hall" four album package.

And don't forget the 75 album package — yes 75 — that was put out a couple of years back to celebrate a Beethoven anniversary. In Japan they are working on a 100 album package to honor the classical conductor Toscanini. Now that's heavy music! □





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# YES YES YES YES YES

Yes recently completed yet another successful American tour, have strange kind of musical therapy.

Arguing, apparently.

If you go backstage, it's 10 to 1 you'll hear them yelling at one another. It's apparently all part of the Yes musical therapy.



YES is one of the latest British bands to break out on to the American scene . . . mainly through some heavy albums coinciding with some good tours.

Says organ player Rick Wakeman:

"We do argue a lot but it's much better than letting things boil up. If someone thinks someone else is a berk (Cockney rhyming slang, roughly, for

a stupid idiot) then they tell him. And no one ever says he's sorry. We have ridiculous arguments over things other than music, but arguing gets us better results musically."

Most of the Yes arguments, however, are about music. Wakeman

explained: "It's much better to turn around to someone and say you think something is bloody dreadful than play along and say you think it's good just because he's a nice person.

"And the good thing with us is that if someone suggests a particular part of

## A Band That Loves To Argue



a number should be changed then we all listen and talk it out. We don't row all the time — sometimes we agree on things.

"Like what day it is!  
"When I first joined I couldn't believe the arguments they had. Now I think it's all very funny.

"I'm shouting with the rest of them.  
"Mainly we argue about sound and that's not too bad. Someone will say after we've been on stage that they



use it onstage — and I'll just play it at home."

By doing several tours of America, including the one they started in February, Yes are running into the usual trouble from their British fans — accusations of 'selling out' and ignoring the people who initially made them.

Wakeman replied: "That's a load of old rubbish. You've got to remember that America is a big place. You can do a tour of Britain and cover it in 23 dates but you need more to cover America. If we stayed back home and did 36 gigs in London, we wouldn't expand.

"We get ideas from our environment and by doing different places and getting different influences we have more to offer when we do come back home! Unless you see what other bands are doing, you are not really going to get anywhere. But we'd never do the sellout bit."

Do they find touring is detracting from the writing and recording sound of the band?

"No. We've already got ideas for the next album, although we haven't started working on it. We're not great believers in bringing out two albums a year because you have to. It's a waste of time bringing out albums if you have nothing new to offer. We've been asked to do part of a sampler album for Atlantic — just one track. It might be a re-work of 'America' though I doubt it. Or it might be 'Dea Father' — we haven't really decided. But whatever it is it has to be done before we go back to America.

"I don't think touring stops us from writing material. Jon Anderson is the one who usually comes up with a song and then we all get together and work out the arrangement. And Jon seems to be able to write anywhere. Sometimes he just locks himself in his hotel room when we're on tour and works out a song on his guitar.

"One advantage of doing a lot of gigs is that our stage act keeps changing. Only slightly maybe but the change is evident.

"The music is still heavily arranged and there's a definite format to the way things are written and worked out, but the changes are there. You see, if you only change a slight thing each night, after 70 gigs it is bound to get better. Personally I think our music is a lot tighter and a lot better because everyone is more confident." □ JULIE WEBB.

didn't like the Moog sound, and maybe one of us will say we did. So an argument follows but the end result will probably be a compromise of sounds which are far better than the original."

Talking of sounds, I asked Wakeman if the band had added any new instruments to their line-up.

He replied: "Yes. I bought this 'thing' in America which has to be made up and is being sent over to me. It's a little instrument that sounds like a cross

between a choir and the Queen Mary liner sailing under London Bridge.

"It hasn't got a name and it's not even a keyboard instrument. A guy came up to me when we were in Cincinnati and brought out this amazing contraption. He said he's only made three — one he had with him, one that didn't work and the other one which he's sending me.

"If I get the time I might be able to use it in our act. But there again, it might not be right and we may never



# BLOOD, SWEAT & TEARS

## -Change is the key word

Change has been the key word for Blood, Sweat & Tears. From their beginning in the late summer of 1967, they brought change to the rock music world by merging a jazz horn section with a rock rhythm section. A few months later they

changed when original singer Al Kooper left and was replaced by David Clayton-Thomas who wrote what is practically the band's theme song, "Spinning Wheel".

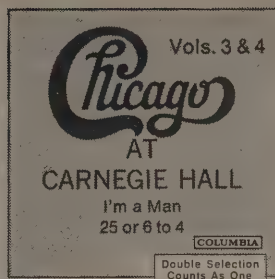
Now the band is changing again. David has departed to do his own

thing and has his first solo album out. Sax player and piano man Fred Lipsius has left too in order to stretch his talents in other directions aside from music.

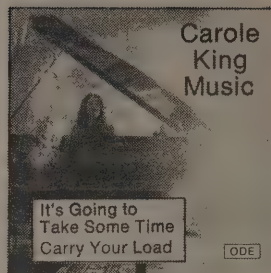
But there's no sense dwelling on  
(continued on page 14)



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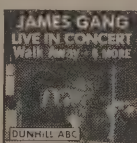
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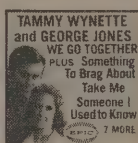
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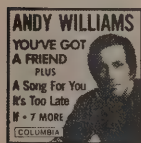
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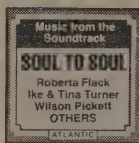
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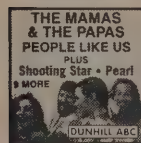
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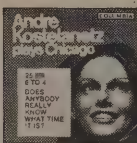
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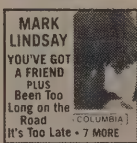
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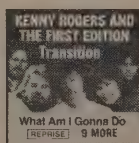
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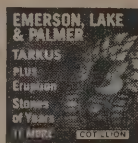
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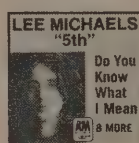
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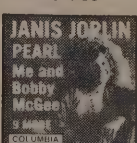
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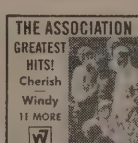
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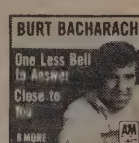
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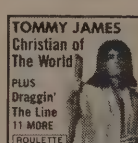
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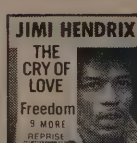
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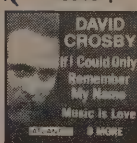
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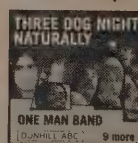
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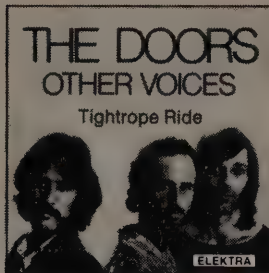
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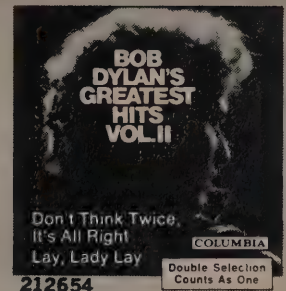
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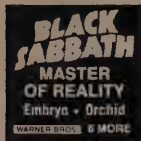
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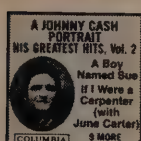
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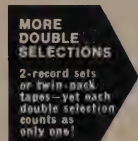
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# BLOOD, SWEAT & TEARS

the past. As guitarist and founding member Steve Katz puts it: "Every time I've gone through a change like this, I just never cared. Like I never missed the Blues Project once it was finished. I feel grateful and there are good memories of the band as it was, but I don't feel any regrets. I mean I'm just interested in what's going to happen."

What's going to happen, Steve describes as "great".

He explains: "We could play the old songs if we wanted to but we're not. It'll be new material."

The new additions to the band are singer and pianist Bobby Doyle, guitarist George Wadenius and saxophonist Joe Henderson. Henderson is a well-known jazz musician and Steve says: "If there's any problem that we have with Joe, the problem is that he's too good. The guy's just an incredible musician."

Wadenius came to the band from Sweden on the recommendation of Steve's friend, Stefan Grossman. Steve calls Grossman's taste "impeccable" and George, who played in a famous Swedish band named Made In Sweden, has settled into a house in Westchester County. It may seem strange adding another guitarist, but Steve says: "I'm not really a lead guitarist. When I'm home I don't practice the guitar as much as I try writing songs, playing folk style guitar which George and I will be doing a lot of. It's like I'll be playing a lot of rhythm and harmonica, singing harmonies and doing more of my own songs."

The new singer, Bobby Doyle, comes from Texas and Steve remembered him from a record that Doyle made for Warner Bros. several years ago. The band's drummer, Bobby Colomby, says of Doyle: "I believe he's a genius in that his approach is very sincere. He's a great, great singer, fine piano player, just a great all around musician."

Colomby tells how during a session for David Clayton-Thomas' solo album which he was

producing, Doyle came in and sang a song that made Clayton-Thomas cry. Asked about this, Doyle, who is blind, laughed and said: "Aw, he told me that he cried and I said gee, I didn't think I did that bad a job on it."

Doyle is a very unassuming, hard-working man who first heard from Bobby Colomby last December. Asked if he were surprised, he answers: "I sure was. That's an understatement. There's just no words to tell you exactly how I felt. I was shocked!"

He flew up to New York to audition and everyone flipped over his voice. Describing himself, he says: "I'm more blues influenced than anything because it comes through. No matter what kind of music I try to sing, there's a kind of a big city blues instead of a country blues. As for piano players, there's so many good ones—Oscar Peterson, Ray Charles, Leon Russell—and I like all the good ones."

Although he's a keyboard man now, Doyle used to think of himself as a guitar player but he hasn't played in a long time. Doyle grew up in Austin, Texas, but he was born in Houston and returned there after school to work as a musician. He never had any formal lessons. He didn't start singing until one day when he was goofing around during a rehearsal of a band he was working with. He started singing and from that point he was a singer. He really liked doing trio work and says he was influenced by the Four Freshmen and Hi Los. "I had a little trio which was called the Bobby Doyle Three," he recalls. "We did some things and made some records but not on any great scale. We recorded an album for Columbia I guess around 1962. The group was together for five and a half years and in fact the bass player was Kenny Rogers, now leader of the First Edition."

Doyle made his solo album for Warner Bros. about four or five years ago—he's not quite sure since

it was a big flop. Then he continued playing around Houston and worked briefly with the Kirby Stone Four in Las Vegas and Lake Tahoe.

Doyle doesn't think it's going to be rough fitting in with the band even though most of them have been together for a long time. "I don't think they'll be doing a lot of their old material," he explains, "and that will be one thing because we'll all ten of us be rehearsing on the same thing. It will be new to all of us."

Doyle writes songs but hasn't done too much lately. "I'm a fairly good songwriter," he says, "but I don't like to write lyrics and all of that because I like to do it right. I take a lot of time with it and possibly I spend too much time on a tune. I like to arrange quite a bit and I like to perform, but as far as the writing, I haven't done too much. I enjoy writing with somebody. I hope some of the guys in the group can get together and we can write tunes."

"It's going to be a ball," Doyle says of the band. "There's so much potential and capability in this band that it's frightening. And we're going to use it."

Doyle and his wife have two kids ages four and two. "They dig Blood, Sweat & Tears because I've played their records so much," Doyle says. "My boy is old enough to understand and when I told him I was going to be in the group, he says, 'You mean like the one on the record!'"

The band hopes to have a record out in the spring and plans to debut then with its new members. Katz says the album will probably be a double album set because they have so much material.

Excited about the changes in Blood, Sweat & Tears, Bobby Colomby says: "The band is going to go in a lot of directions. When we play jazz, we'll play more jazz. When we play rock, we'll play more rock. At this point it really has no limits and it will just be as we sit down and play, we'll know just what we want to do in that moment."

□ Loraine Alterman



*HARP PLAYER Carey Bell, another U.S. import getting together with Muddy.*

# MUDDY WATERS

## Now records in London with the British blues-rockers

Muddy Waters went to Britain. Virtually unannounced. He stayed a week.

And the reason — to make an album with some strong British bluesrock names such as Steve Winwood, Rory Gallagher, Mick Kelly, Rick Grech, Mitch Mitchell and Georgie Fame. Some London sessions, in fact....following in

the footsteps of B. B. King and Howlin' Wolf.

He comments: "My music is better accepted by the whites. At one stage I was recording what they call race records. I was strictly with my people — black people. Few whites come around to see me.... but I used to get kids from the University of Chicago come to see me every

week. That's before they had all this race stuff going."

"Finally the Rolling Stones switched me over to the white market in the United States. They did my stuff and people said, Who did this on this LP and Who is Muddy Waters?"

"White kids had never heard of me, and they wanted to get and see me. And I started to play college



*RICK GRECH. Muddy recorded at London's IBC Studios.*

dates and white clubs and all that.

"Once I was better accepted in Europe but it's not the same thing now because the white kids jumped for me in America, they jumped for me in Europe. I get standing ovations in a lot of places. I get them in Europe and I get them at home. So I feel like I'm just in the white market, that's all.

"It's bad because my people don't dig me like when I was hot, you know. That don't mean they hate me or nothin'. They might be going the other way with things like Aretha Franklin — the soul type of thing."

It doesn't follow that Muddy Waters, now 57, wishes to be accepted more by the black audience. "I would love it to be a balanced thing. I would love it if I played for the black audience and I love to have a crowd like I do for the white audience. A few years ago,



**STEVE WINWOOD**



*MUDDY WATERS , left, with Sam Lawhorn, of his U.S. band and Mick Kelly.*



*MITCH MITCHELL, formerly with Jimi Hendrix, was booked for the Chess London sessions.*

any place I played you couldn't get in."

The London recording sessions was the first time the veteran blues man has recorded other than a couple of tracks in England — and ironically enough the session wasn't his decision.

In fact he didn't know who he

would be playing with until he arrived in the country.

Chess, his record company, are obviously trying to continue the pattern established by the Howlin' Wolf — Rolling Stones recording.

"Anyway," Muddy enthused, not at all concerned with that, "I was so proud to go over there and record

with a British band. For the recording I got two or three new things and I did some of my old stuff over again and we got a good sound out of it. We did 'When I'm Gone,' 'I'm Ready' and 'I Don't Know Why'.

"The sessions were beautiful and the guys were very understanding and they're good musicians. Yeah, I



*LONDON MUSICIANS Georgie Fame and Rory Gallagher — both booked for Muddy's sessions.*



*ROSETTA HIGHTOWER, formerly with the Orlons, did "Blind Man Blues" as a duet with Muddy. It was one of the new songs he brought to the sessions.*

liked working with them and I'd love to do a tour with those boys."

Muddy also brought over some members of his own band and they played on the sessions.

Having made his first recording in 1940 and just recovered from a serious auto accident, does Muddy have any thoughts about retiring?

He says: "As long as I'm healthy and able. I'm going to send my good friends some blues. I don't think of the retiring thing yet. I don't ever have it on my mind. I picked up my first guitar at 18 and I ain't put it down since." **TONY STEWART**

*Photos by Esmond Edwards who co-produced the sessions with Ian Greene.*

# ANNE MURRAY

## middle-of-the-road-girl-next-door

From a teacher to a singer practically overnight has become somewhat of a cliché in show business. It often is also not really true. Most artists work for years at their chosen profession before becoming successful.

Anne Murray, Canadian born and bred, is the exception to this rule.

"I sang a little in clubs while I was teaching in Prince Edward Island," said Anne. "But really I never considered singing as a career until it became my career. I had done a Canadian Broadcast System summer replacement show in 1966. It was broadcast nationally and all of that. But when the fall came, I went to teach physical education at a High School in Halifax. Evidently, lots of people watched that summer show, because half way through the school year, I began to get prodding from music business people, especially Brian Ahern who kept writing me from Toronto."

Ahern, now Anne's producer, played guitar on that TV show. He then moved to Toronto to be a musician and get into the music business, which was beginning to grow by leaps and bounds in Canada.

"I ignored all of these offers and enticements to come get into the music business until my teaching contract renewal came up," Anne explained. "Then the question arose: Should I give up the security of the teaching job and go into show business? But I was sort of convinced by the man who co-produced that summer show, Bill Langstroff. I was also looking for something concrete before I gave up that teaching career."

Something concrete did come along, a network television show which emanated from Halifax and starred Anne Murray. Said Anne: "It was sort of a teeny-bop affair. We would copy the charts of all the latest hits and do them on the show. I did that in '67 and '68 but I really wasn't with it. There was nothing creative happening with that show because of the method of the whole thing.

Anne worked a show called "Sing Along Jubilee," during 1968 and 1969. By '69 Ahern had become musical director of that show and then left. Between the regular television season in Canada she toured clubs accompanying herself on guitar and also having a back-up guitarist as well. Meanwhile Arc Records of Canada picked her up in '68 and she cut her first album "What About Me?," with Ahern producing the record.

"The record was practically an immediate success because of all the exposure I already had on national television," explained Anne. "I was already a star on the East Coast of Canada so we had no real problems in getting the record played or sold.



ANNE MURRAY — finds recording in Canada more fun but longer to produce.

## "The Image Gets Boring At Times"

"I thought I should get out and really learn about a live audience after that. I really didn't think about show business. I just thought I would sing until I didn't enjoy it anymore and then perhaps go back to teaching. But I found that as I toured, I was playing to packed houses. As I said, everyone already knew me. Those packed houses made me enjoy singing all the more. But this was mainly still in clubs.

Concerts were next and there Anne really shone. "I didn't have to compete with all that booze that flows in the clubs. People were silent and listening to me and not talking among themselves.

In the summer of 1969, Anne recorded "This Way is My Way," for Capitol of Canada. "Sing Along Jubilee" became a year around show and Anne was the star.

"By February of 1970, Toronto had discovered me and began to play my albums on the radio stations. We had a press party there and everyone was very excited. Then the stations all began to play practically every cut on that Capitol album. "Honey, Wheat and Laughter," came off that album and was a big success in Canada.

"In June of 1970, "Snowbird," was released on the 'B' side of a single in the U. S. on Capitol Records there. We had a rough time getting Capitol to turn the record over and feature "Snowbird," as the promoted side of the single. That was my first successful record in the States. And really that started my career in the U. S.

Now Anne is practically a regular on the Glen Campbell show here. That was also arranged by Capitol, on which Campbell also records. "They put us together for one show and Glen and I really got along well. Everyone asked me to do a bunch of shows with him so I did and I probably will continue to do them. The album I did here with Glen (Her fourth LP to be released in the U. S.) was really just a natural evolution from the shows I did with him. I really learned something about recording in the States.

"In the States, we went into the studio and did as many cuts as possible in the shortest amount of time. In Canada, with me, it seems to be more of a creative process. All of the musicians rehearse together and bounce ideas off of each other. Then Brian (still her producer) offers his suggestions. The direction we take seems to be very natural and hardly pre-arranged.

"But in the U. S. things are all mapped out before practically anything begins. In Canada, it takes longer to produce a record but it is also more fun. And I think this type of product is better. People in the states seem to be stamping out LP's every day. The musicians play the charts then the strings are added and then the rest. Piece by piece. Finally you have a U. S. hit.

"In Canada, I think we can claim a total involvement by everyone in the studio. And because of this, the tunes come out more alive and clearer.

Her views on audiences were not so unnerving: "Basically I think audiences are the same all over. But I think that Canadians accept longhairs better than the people in the States. I travel with five very weird looking musicians and with me in front, we sometimes create quite a stir. They look weird to Canadians because I have a certain image which I convey and I guess people just don't really think of that type of musician when they think of me. But these musicians have been with me since the beginning. I really have to convey to the audience that the way my musicians look really has no bearing on the music which they play.

"Now in Canada, the message gets across quite well. In Newfoundland for example, they loved the musicians because the audience listened to the music before they looked at who was playing it.



**It just isn't true that people in Las Vegas have seen everything.**

"In Great Falls, Minn., there were actually police with guns on to make sure no one took pot shots at my musicians!

"Another strange performance was in Las Vegas with Glen. People told me that the people in Vegas had seen everything. But that just isn't true. Most of them are tourists and practically none of them had ever seen a female vocalist, with an image such as mine, come on stage barefoot!"

Although her image is more or less that of a middle of the road sweet, clean country type girl, Anne feels quite comfortable with it in any circumstances. It is because of her self confidence as a singer, no doubt. "Tomorrow I could give the record buyers an album that is totally underground. I won't do it though because I like other types of music too. Perhaps I'll do a James Taylor song on one of my records like "Night Owl," or "Talk It Over in the Morning," but people dismiss that because they say that it's not really Anne Murray. What the people don't realize is the wide range of material that I can do. If I want to, I can go complete country, rock, folk, anything practically. I have done at least one song from each of those genres on every album. But still I'm considered that 'Middle of the Road, Girl Next Door.' I don't really mind it but at times it does get boring because it is dangerous to get into one thing and not be able to get out of it.

Songs for all of her albums are chosen by Anne and Brian. "We listen to a lot of tapes and then eliminate all but maybe 15 tunes. Then we go into the studio and see what happens. It's really that simple," she explained.

"My only big regret is that Capitol in the U. S. didn't release

'Put Your Hand in the Hand,' which I recorded in March of 1970. I think we could have really done well with that tune and I really like that song because of the feeling of the words and their meaning.

Anne claims to have no goals set for the future. Rather, she just plans to go along with whatever happens until either she gets tired or her acceptance wanes. You know, the one big hazard in show business that I see is the focus on the star. When things really focus on me, I really used to begin to think about myself. That was a big down because it made me have to think about how I look and how I act, instead of just looking and acting as it happens. But now I think I have learned to transcend that aspect of the business. So many people just



.... coming on stage, barefoot!



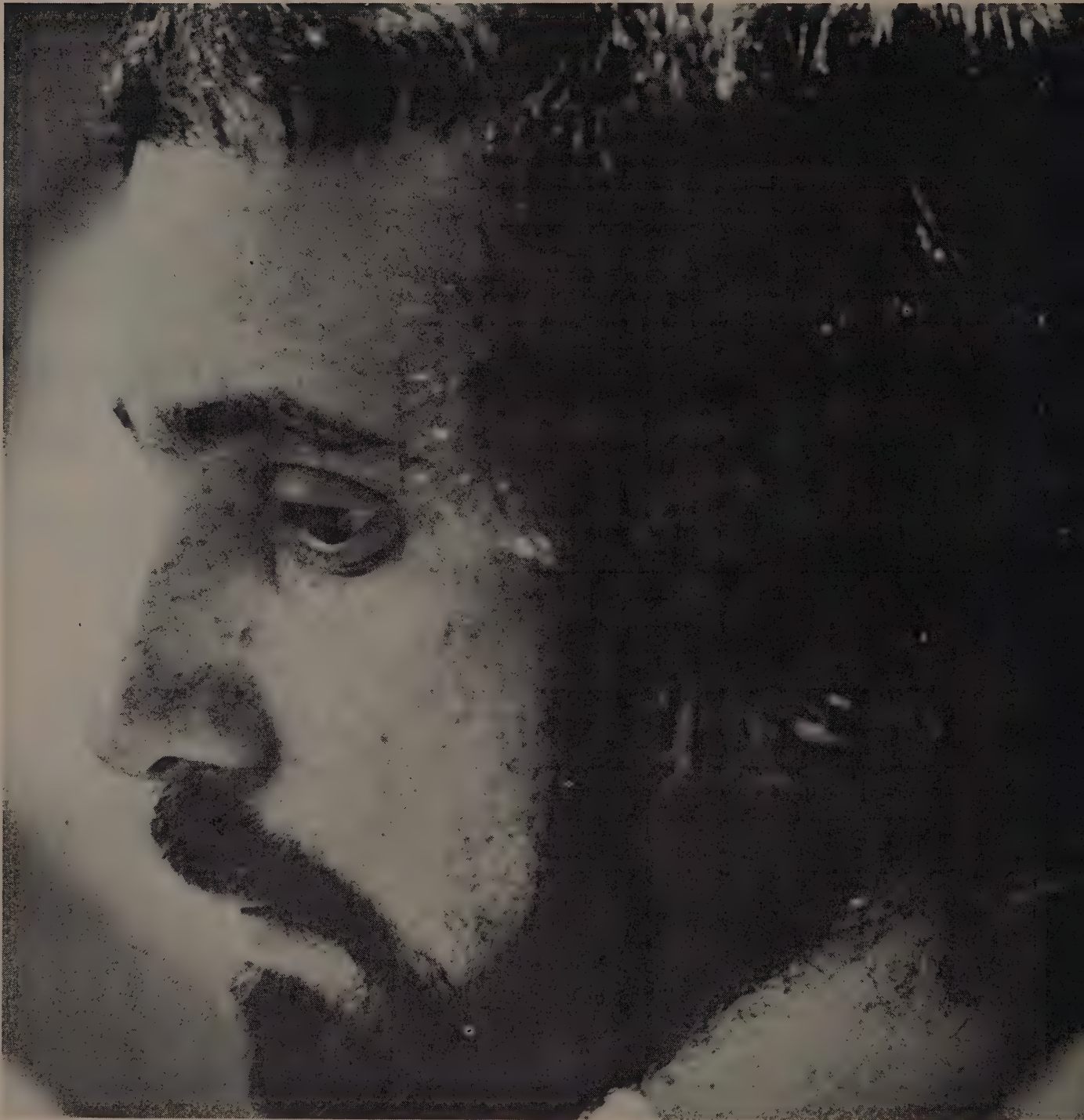
.... because none of them had seen a female vocalist with an image like Anne's ....

get on this big ego trip and I don't really like that at all. I fight looking at myself from the outside because when one does do that, a responsibility develops that really isn't there.

"I would rather just make music. People take this business too seriously. Some people, if they are really into being a big star, start imposing themselves on other people and really turn them off. The same can happen with an audience. I think the only attitude to have is to work on your music and be good. When the audience tells you they don't like you anymore, just push off.

"Perhaps I'm not aggressive enough but that's the way I am and the way I have to be. I don't like pushy people." □ BOB GLASSENBERG

# PAUL SIMON...



Teresa Alfieri, courtesy CBS Records

**PAUL SIMON** — a reputation for being very meticulous in the recording studio.

For the second time in his life Paul Simon stands alone. However, his name on a solo album amounts to

much more now than when his "Songbook" album limped almost totally ignored onto the market some years

ago.

Though he was the songwriting half of the incredibly successful Simon &

# on recording, past, present, Dylan, bootlegs, songwriting

Garfunkel partnership, Paul Simon—soloist—is now in the same position experienced by Lennon, McCartney or any other active limb of a creative body which has been amputated.

Simon is aware—though not unduly concerned—that people will undoubtedly make critical comparisons between the songs on the new album and those that he sang with Artie Garfunkel.

Here, Simon speaks about his recording activities, past and present, Dylan, bootlegs and songwriting.

**HIT PARADER:** *On the Simon and Garfunkel albums there's always been intricate yet unobtrusive orchestral and group backings. Yet you've always chosen to undertake live appearances with just the two voices, your guitar and the occasional extra musician in support. What was your motive for this?*

**SIMON:** At one point, we did use some back-up musicians, but most of the time we didn't because it seemed to make things better just using the two of us.

First of all, we'd require a lot of time and rehearsal. The guys we used on the records we couldn't take on the road because they were all very busy session men. If you said to guys like Larry or Hal, would you come out, they'd do it as a favor. But if you said we're going on the road for three months they'd decline.

They've got families, their work and besides it seemed to work with just the two voices and the one guitar. There was something about it, the fact it was reduced to such a small trio bank . . . two voices and a guitar; that worked.



P. A. Harper, courtesy CBS Records

PAUL SIMON — life style doesn't really affect his writing.

## and standing alone

Those numbers that didn't work, we didn't do, so I don't think that you felt it, by not doing things that couldn't be sustained within this simple context. If we had then I'm sure you would have felt it . . . but we didn't. Until "Bridge" came along everything was easy to do that way.

It's so simple to go and perform that way. Sound problems were pretty much eliminated, even at the Royal Albert Hall—which acoustically is supposed to be terrible—was, for us, just great.

**HP:** So there isn't a chance that you might suffer from the same predicament as Dylan, whereby a flood of unheard material is made available in bootleg form. I know there's one album called "Chez" which is supposed to feature you and Artie singing and talking in a room.

**SIMON:** I haven't heard that one, but there's a lot of Dylan stuff about and there's a lot of Simon and Garfunkel bootlegs of concerts.

But the most flagrant bootlegging that's being done, doesn't revolve around unreleased material, it's done by those people who take the album and copy it, then resell it on tape cassettes and cartridges.

These bootleggers make their money by selling it to the record dealers for much less than the actual record companies. That's where the big bootleg market is . . . it's so much bigger than the bootlegging of discs. I mean there's a Simon and Garfunkel "Greatest Hits" tape that's a best seller.

You can't con people into believing that somebody really bad is dripping with talent. An artist wants to be good . . . he wants to please and finally succeed. If you're around long enough then you don't believe in everything that everyone tells you.

**HP:** Is that hunger and that determination to succeed still as strong today as when you and Artie were working the folk club circuit?

**SIMON:** Well, the people that surround me, like my wife and everybody else, are always saying, "That's not as good as that one," or "Why not change that line in that song."

**HP:** You have this reputation of being very meticulous when working in the recording studio to the point of continually striving for complete perfection. In fact, Duck Dunn recently told me that when he recorded with



**PAUL SIMON** — doesn't spend too much time thinking, worrying about what he did in 1967.

*you for the new album, that you'd lay down a take— everyone would like it—but that you would insist on redoing it over and over again until you were satisfied that you had captured a certain mood.*

**SIMON:** (smiles as he remembers the event). Well, I used Duck on bass and I used Jim Keltner on drums. We just came into San Francisco and started to work on one song which actually was never finished.

I was looking for something, but I wasn't quite sure what I was looking for. They're both really fine musicians and I probably drove them crazy. I didn't really say anything, I kinda wanted to see what would come and it didn't upset me in the least, because I was so used to working that way. I had plenty of time and I was just sorta formulating my ideas.

**HP:** Duck's opinion was that as far as he was concerned, you didn't need any other musicians, just your guitar for support.

**SIMON:** That's a very nice thing for him to say. The track I was doing with him, I eventually completed with electric piano by Larry Knechtel . . . he's the guy who played on "Bridge Over Troubled Water" and Joe Osborne, the bass player who was also on that record.

The rest of the line-up was Hal Blaine the drummer and myself on guitar, and I feel that particular song came out a lot better than if I had just played it with guitar.

It just took time to evolve, that's all, you see at that time it just didn't have it. I'm not so much that meticulous about these things, it's just that I'm waiting for something to happen. It can happen one way and I don't want that, but I just don't know of his personal life.

**HP:** Do you like Dylan's interpretation of your song?

**SIMON:** Well, first of all, I'll tell you how it came about. I was in the studio and Bob Johnston came upstairs and said, "Dylan's downstairs, do you want to come down and say Hello," and I said, "Sure just as soon as I get a chance," which I did.

Then they played "The Boxer" for me, which Dylan had just recorded. It was at a time when he was recording a lot of other people's material for his "Self Portrait" album.

About his version . . . I don't know, it's hard to say, you see I identify very strongly with that song. Yes, I suppose it's OK but I like the Simon and Garfunkel version . . . I was very pleased with that. It's one of my favorites of all the Simon and Garfunkel records. It's a very personal song and it's hard to imagine any other interpretation.

It was fine . . . it was original. Like anything Dylan does, it has its own thing. He did it differently and I didn't think anyone could do that. Dylan's version makes me smile.

When Aretha came along and then Stevie Wonder did it, they both did it in a way that was very natural for the song and they made it for me . . . I love it.

There are those people who haven't made good attempts simply because they haven't got the goods to do a good job on anything or because they didn't have enough time.

I mean, there are more bad records than good records and so you expect that the majority of covers won't be good, but you're pleased when somebody takes the care and the time to do it well.

**HP:** What have been your opinions of the countless cover versions recorded of your songs. Do they please you?

**SIMON:** Aretha Franklin's version of "Bridge Over Troubled Water" was fine. There's been a lot of good versions of that song . . . in fact I've just heard a good one by Roberta Flack.

There are quite a number of cover

versions which took the song into another direction than what we did. They are natural directions, because that song was a gospel-type song—it wasn't a gospel song—it had a gospel feel to it and therefore lent itself very well vocally as well as musically to that kind of arrangement.

Artie is not a gospel singer or a soul singer and Simon and Garfunkel were never in a black voice, because that's not our voice. Artie sang that song I think very soulfully. Not black soul, he sang it from his heart and it sounded real.

**HP:** *You haven't appeared in public for nearly two years. Just how important is a live audience to you?*

**SIMON:** I like it. But there was a time when I wasn't so much bored with performing but bored with what I was doing. You know, singing the required Simon and Garfunkel hits which realistically speaking you had to do. That's why people came to see you.

I mean we just couldn't say, "I can't sing Bridge Over Troubled Water again, because we've sung it so many times." People want to hear it, and if you're going out on a stage then you've got to do it.

**HP:** *When you re-listen to your very earliest material do you feel some embarrassment like some artists admit to?*

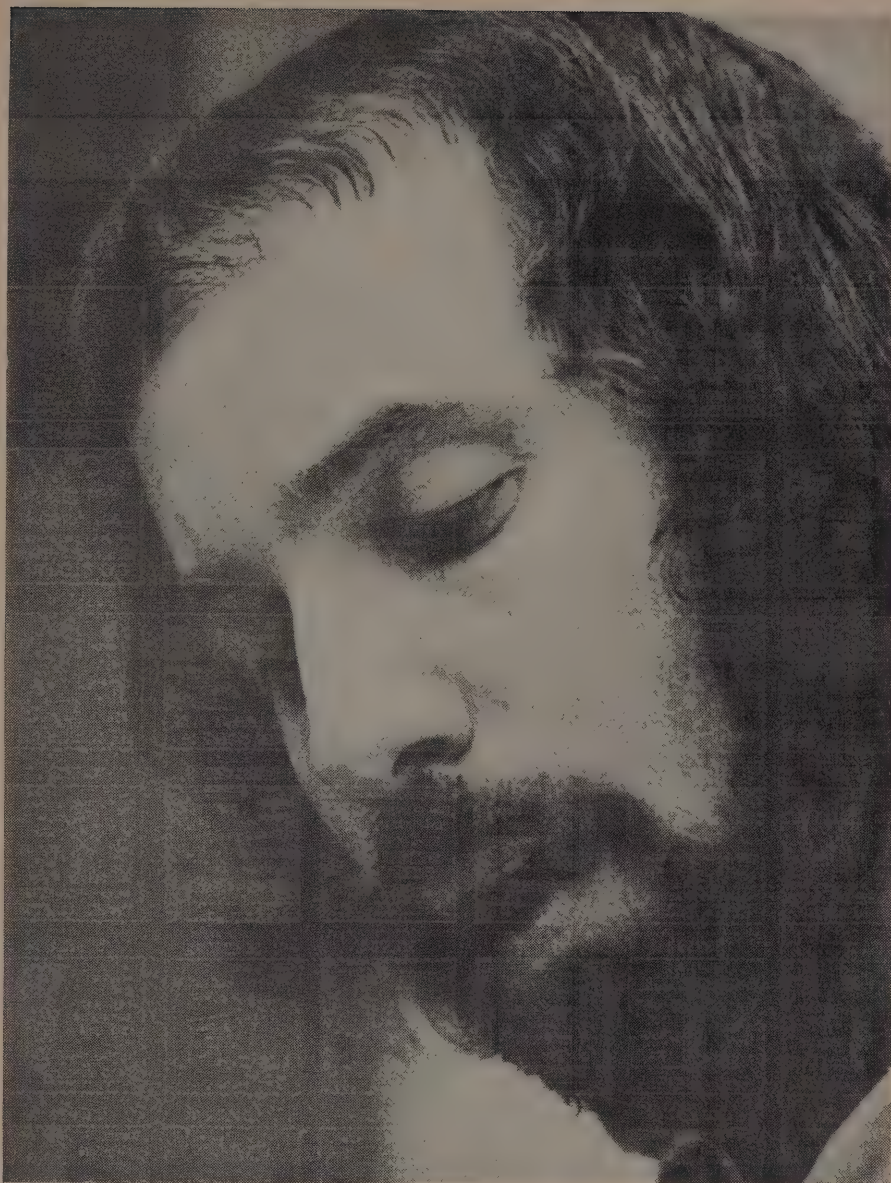
**SIMON:** Well, maybe a mild embarrassment. Really it's not just like looking at a picture of yourself in 1959 when everybody had short hair. You look at the picture and you see that the styles are so old-fashioned and you wish that you had been ahead of everyone else and had long hair in 1959. But you didn't.

**HP:** *Do you in fact play all your earlier albums?*

**SIMON:** No. Well, very seldom.

**HP:** *When you do, is your personal opinion that a particular album was good at that time?*

**SIMON:** I don't have too much perspective on those albums because some of them were big hits which tend to color how I look at them. I tend to think that probably that was good because it was such a big hit, and then when I hear it the thing clouds . . . I just don't know. I don't spend too much time thinking or worrying about what I did in 1967.



Teresa Alferi, courtesy CBS Records

**PAUL SIMON — confesses he'd like to write for . . . Art Garfunkel.**

**HP:** *Of all the material that you have written, which is your personal favorite?*

**SIMON:** Well, most of my favorites are on the new album. It's not because that they are the best, but probably because they are the very latest and I haven't as yet had too much of a chance to get used to them.

**HP:** *Your earlier work reflected the hardships that you were enduring in both this country and America. Since achieving and enjoying success . . . well, you do enjoy success, don't you? (Simon smiles and nods). Do you find that in any way your present life-style has affected your writing?*

**SIMON:** I think that the main thing that has altered my writing is the fact that I know a little more about how to write. I

don't think it has too much to do with my life-style. It might have to do with the subject matter or the musicality of it.

The way of using lyrics is something that you just learn from experience and study . . . I don't think it's a question of life-style. I'm older too and I don't see things in the same way.

**HP:** *Do you employ any special method for songwriting?*

**SIMON:** I do have a method of writing but I don't know exactly how to verbalize this. For one thing, I don't have a schedule. I have periods of productivity. I can't say exactly how it happens, but I just sit at the guitar and one minute nothing happens and the minute later as I'm thinking, something happens musically.

*(continued on page 55)*

# R. DEAN TAYLOR

## An Insider's View Of Motown

Motown in the Sixties.

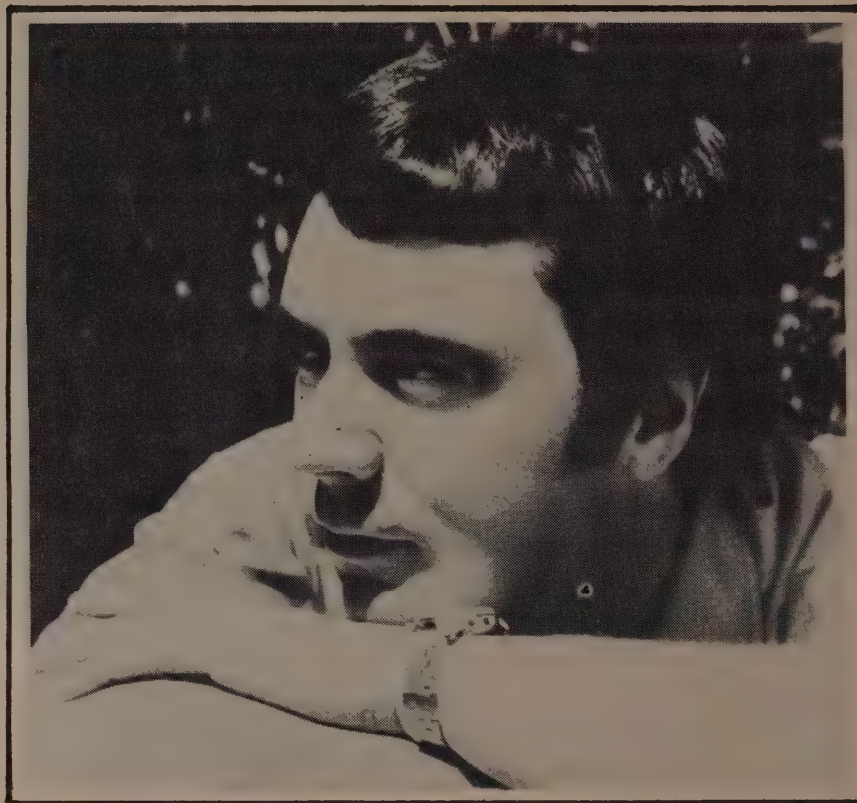
The image, if we can narrow it down to one, was slickly packaged blackness. It was Holland-Dozier-Holland producing bump-and-grind jukebox hits. Almost every time they walked in the studio they cut some major R&B classic.

So by the time R. Dean Taylor, a white Canadian who had worked with H-D-H, recorded "Indiana Wants Me" and "Gotta See Jane" for the Corporation's Rare Earth label, Motown was regarded as a black institute, one that loomed over the music scene in such an outsized dimension as to appear more myth than real.

But, the two records became hits, #1 monster hits around the world and Motown was dazzled by the now white market potential.

"Berry Gordy Jr., just went crazy," exclaimed Taylor in his plush Motown office. "The first white artist to pop through #1 records. It opened up a lot of doors for Motown. Since 'Indiana Wants Me' Motown has not been regarded as a black company. Before it used to be nothing but a R&B, black company. When the Supremes came out with pop records it was still 'well, it's the Motown Sound'. Now, it's a record company. It's everything."

Taylor, a figure of weird energies and terrifying precocity, a moving target with more taste than he's given credit for, has finally made it big after 10 years in the business. An old pro, battle hardened. The walls of the darkened office are a memoriam to the arrows and bullets in all the pop trade magazines that marked his 'fast' rise in the music business. It's difficult to believe that 10 years ago he did his best to keep alive, and achieved some small measure of identity, by playing tambourine on Motown sessions along with people like bassist James Jamison, drummer Benny Benjamin and bandleader Earl VanDyke.



R. DEAN TAYLOR — white man working in the Motown Corporation.

"I used to wear holes in my pants," Taylor revealed. "I used to bang it on my leg and have the mikes around the thing. I played on just about every session they did. Not because of the money—because lots of times there was no money, \$10 or nothing."

Mostly he hung around and picked up hints and tips from anyone with a story. During recording breaks, while others were out having a beer, Taylor conferred, theorized with Brian Holland.

"I'd ask Brian: 'Why the hell are you doing that? The guy's playing bass and it doesn't sound right.' He'd say: 'Will you listen to it?' He'd take the time to explain to me things I didn't have any idea about."

That was the kind of rapport Taylor thrived on. And Holland told the young artist: "You have all the qualities of

making it, of being a big star, but I really don't know your type of music, what bag you're in. I just know you're going to make it." Holland made it financially possible for Taylor to shunt back-and-forth between Toronto (his home) and Detroit. Taylor would stay in a sleazy rooming house near the West Grand Boulevard studio.

Taylor admitted that he had rarely written before he joined the Motown complex, and he's sure that Holland's presence had a lot to do with developing his own music. "When I joined Motown I had to learn to write. I could always write songs but I always couldn't write good songs. The difference between a hit and a good song can be a very slight thing. It could be the way the thing is put together. It could be the structure. I didn't know this. I learned

from Brian. I learned from the best.

"I saw in Brian, genius. He doesn't know the technical terms of music; he uses grunts and groans—I want the horns to go belllllahhhh.' The three couldn't read music. They'd bang away on the piano and an arranger would write out the chords they were doing.

Taylor paused and plunged on again.

"Brian would cut a tune higher than Levi Stubbs (of the Four Tops) could sing it so Levi would give that gritty performance. Levi would always say: 'Oh, man why don't you knock the key down?' Like 'Standing In The Shadow Of Love' that took two nights, about 16 hours to dub in, line by line. The guy could hardly hit the notes. I remember 'Can I Get A Witness?', the Marvin Gaye thing years ago. That tune was so hard for Marvin that, at one point, someone else had to sing one passage. They had to match up voices afterwards so it could sound like Marvin. He couldn't hit the notes."

In response to the inevitable topical question about the regimentated, tight Motown structure he evidenced a neutral attitude. He told of a large creative group—a community and four and five-man coalitions—from which a musician with a specific idea can draw help in developing that idea. But at the same time, he admitted, the Corporation sometimes cannot give full rein to an artist's creative powers, that it's often emotionally exhausting and a little maddening for an artist to fight for his product. For example, when Brian Holland fought all the way uphill for release of Taylor's first single "Let's Go Somewhere" for the Corporation's VIP label, it died for lack of promotion.

"It was like doing Brian a favor putting the record out," Dean recalled, edging his voice with sarcasm. "Nobody in the company would have faith at all in me."

Taylor half-faked a wince and puffed quizzically on his cold pipe, peered into the bowl and set it aside. "I also had a record called 'There's A Ghost In The House.' It wasn't promoted. The company wasn't really there. If it wasn't for Brian the records would never have gone out."

Dean revealed that "Gotta See Jane" had originally been released on VIP four years, receiving vehement opposition from forces within Motown. "In England, it made #2. In America, it bombed, got nowhere. It had no promotion here at all. Everybody said 'Dean's a writer.'"

"Gotta See Jane," which was produced by Taylor, convinced Brian Holland that Dean should be able to



**TWO FILMS inspired his big hit, "Indiana Wants Me".**

secure a Motown producers' contract. A few months passed before Taylor received the necessary contract.

"A producers' contract," explained Dean, "is very hard to get at Motown. There are writers and producers. There are very few producers at Motown. There are probably seven who have producer contracts."

In 1967, Holland-Dozier-Holland, who had kept Motown fed with natural hit songs, stopped writing and left the company in a flurry of accusations and counteraccusations. And then, Diana Ross and the Supremes, who had regular, almost automatic hits, had a great deal of trouble finding a followup to "Reflections". But it all got smoothed out with "Lovechild," a song that recounted the woes of illegitimate birth. It also established a beachhead on brand new turf—social commentary.

Dean, who was instrumental in writing the hit, explained how the song came about. "We locked ourselves in a room with Berry Gordy Jr. and came up with the tune. I sang the vocals on the demo,

singing in a falsetto voice, which is really a laugh, so Diana could get the thing as a tune. After that came 'I'm Living In Shame'.

"I had written album tunes I personally wouldn't buy myself," he continued. "Lovechild" I dug. I would have bought it. But 'All I Need' I would never have bought. I wrote it for the money. I wrote it because I was into this thing: how a black person sings a song, black lyrics. Being around these people it rubs off on you. I found myself into the R&B stuff without even thinking of it, just all of a sudden doing it. I've got a tune now I've done with the Four Tops. It's a Motown black record only because I threw my mind into the black bag for that time and did it. But that's not where I really am at."

In his songs, Taylor has taken an essentially true incident, extended its truth, fantasized it up, until it's intensity is both high tragedy and low camp. "I write about real life things. Things with shock value in them. Things that people

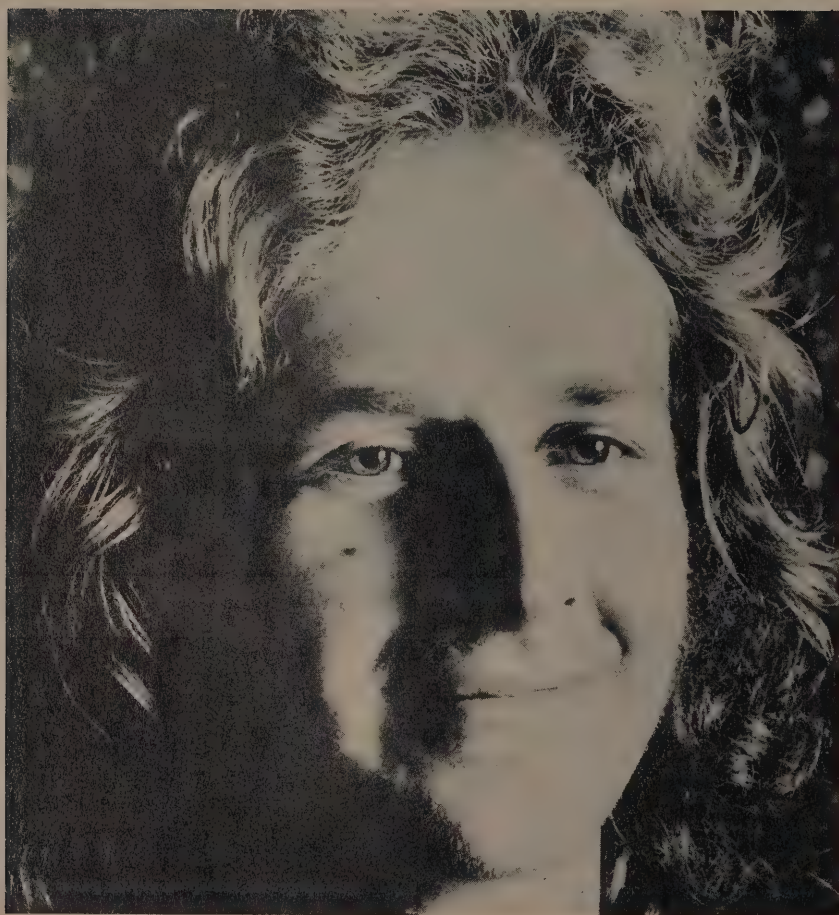
*(continued on page 58)*

# RICK GRECH -

The sage of Traffic continues.

Following their recent American tour, Rick Grech split from the band when it returned to England. (Jim Gordon, the drummer on the tour and on the last record, stayed in the U.S. and his place and Rick's have been taken by Roger Hawkins and David Good, session men from Muscle Shoals in Alabama).

Rick wasn't very happy about the manner of his parting, as he explains.....



RICK GRECH — the man who left

*Hit Parader: When did you leave Traffic?*

Grech: When I read it in the paper... that was it more or less. Up to then we were aware that things would be changing. I mean we hadn't seen each other or anything, and in fact, nobody had spoken about it. And then you rang me that day — the day before the papers came out — I mean I hadn't heard anything previous to that. It was a surprise in one way.

*HP: What happened in the band for the split to come about?*

Grech: Well, I guess it was just differences in musical taste. With Traffic things are never really verbally explored, or taken apart. Everybody just gets together and does the thing, and even then we never really talk about it.

I've seen Steve (Winwood) and Chris (Wood) a few times... I mean Steve was here in my cottage New Year's Eve, but we still didn't talk about it. I think we just take things as they happen and go along with it.

*HP: Was that the way the band always worked? I've noticed on your gigs that you all seemed remote from each*  
(continued on page 56)

'Whatever happens—  
**TRAFFIC** is centered  
around  
**WINWOOD**'

# FAST FLASHES FAST FLASHES FAST FLASHES FAST FLASHES FAST FLASHES FAST FLASHES FAST FLASHES



So, there they were, Deep Purple, in Montreaux, Switzerland, appearing at the Casino and watching the Mothers of Inven-

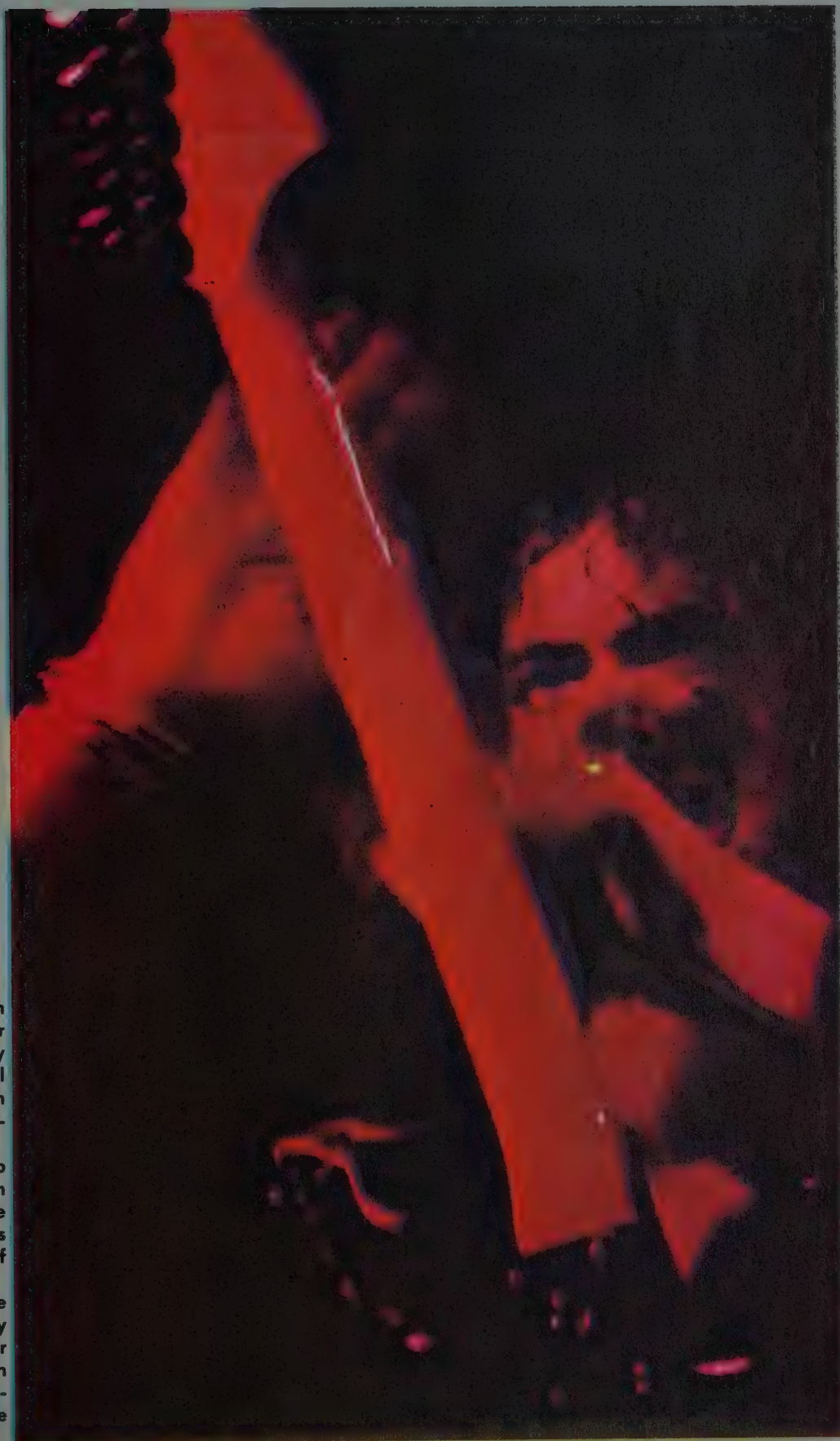
tion. Some over enthusiastic Mol fan let off a distress flare (whether in criticism or enjoyment nobody found out).



rooms big enough threw them out for noise but eventually settled on the local Grand Hotel which was closed for redecoration.

Pictures show Deep Purple, and singer Ian Gillan in action, while Ritchie Blackmore gets some weirdness out of his instrument.

When Deep Purple tour America they hope to mix their Grand Hotel album in Muscle Shoals and release it as a double package.





SHA NA NA, the rock repertory-music group who create the tinsel and torment of the Fifties, have a new fan: Who drummer Keith Moon.

Moon met up with the group — seen here — in Britain and became so enamored with their style that, apart from sitting in with them at every opportunity, he flew the Atlantic for the privilege of introducing all this grease at Carnegie Hall, New York.

# FACES

## Portrait Gallery

1971 was the year that saw Rod Stewart emerge as one of the genuine rock and rollers still around and the Faces come to the forefront as a tight little rock and roll band.

The Faces and Rod predictably won polls and made hits and caused controversy but it all served to underline the plain fact that rock is alive and well

...



ROD STEWART (Photo: Ron Rosoff)

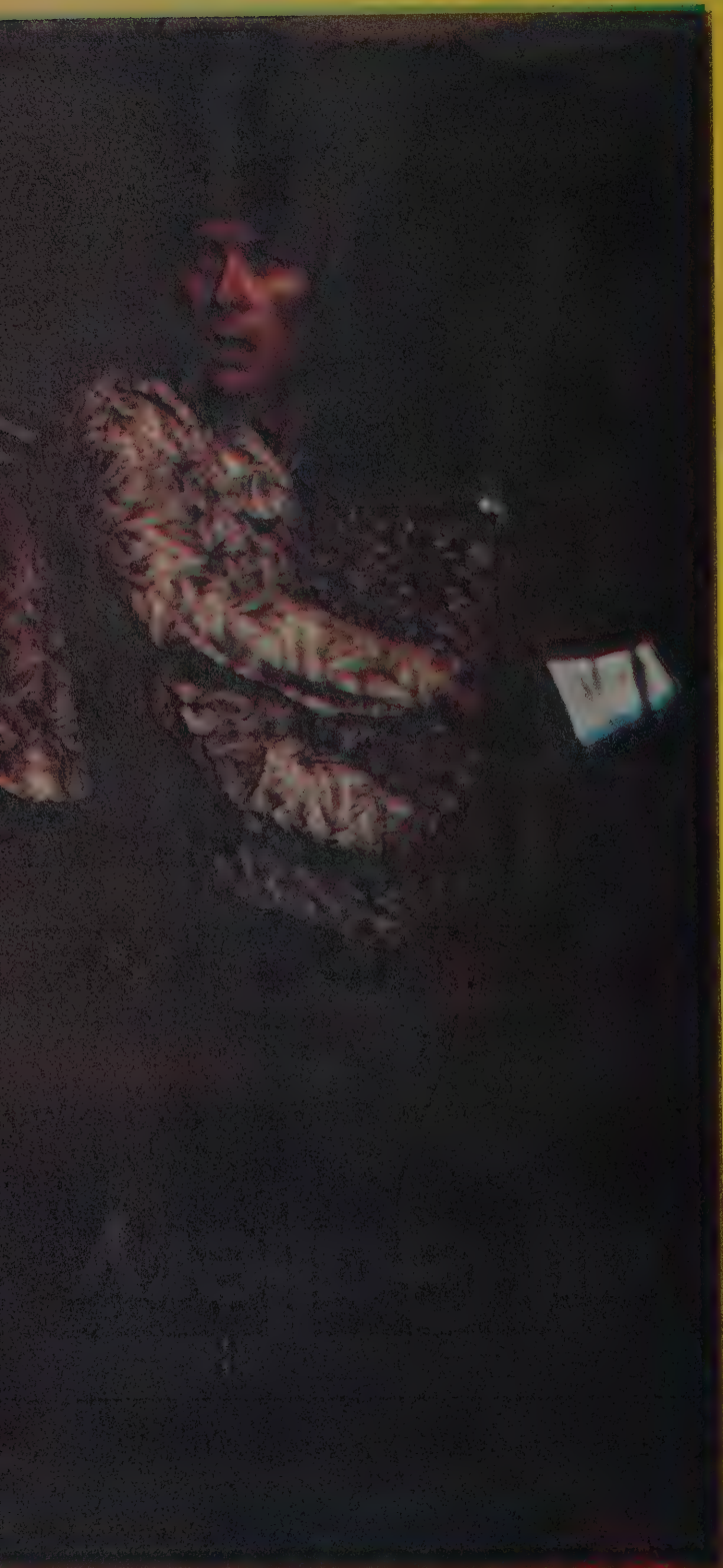


**KENNY JONES** (Photo: B. Harris)

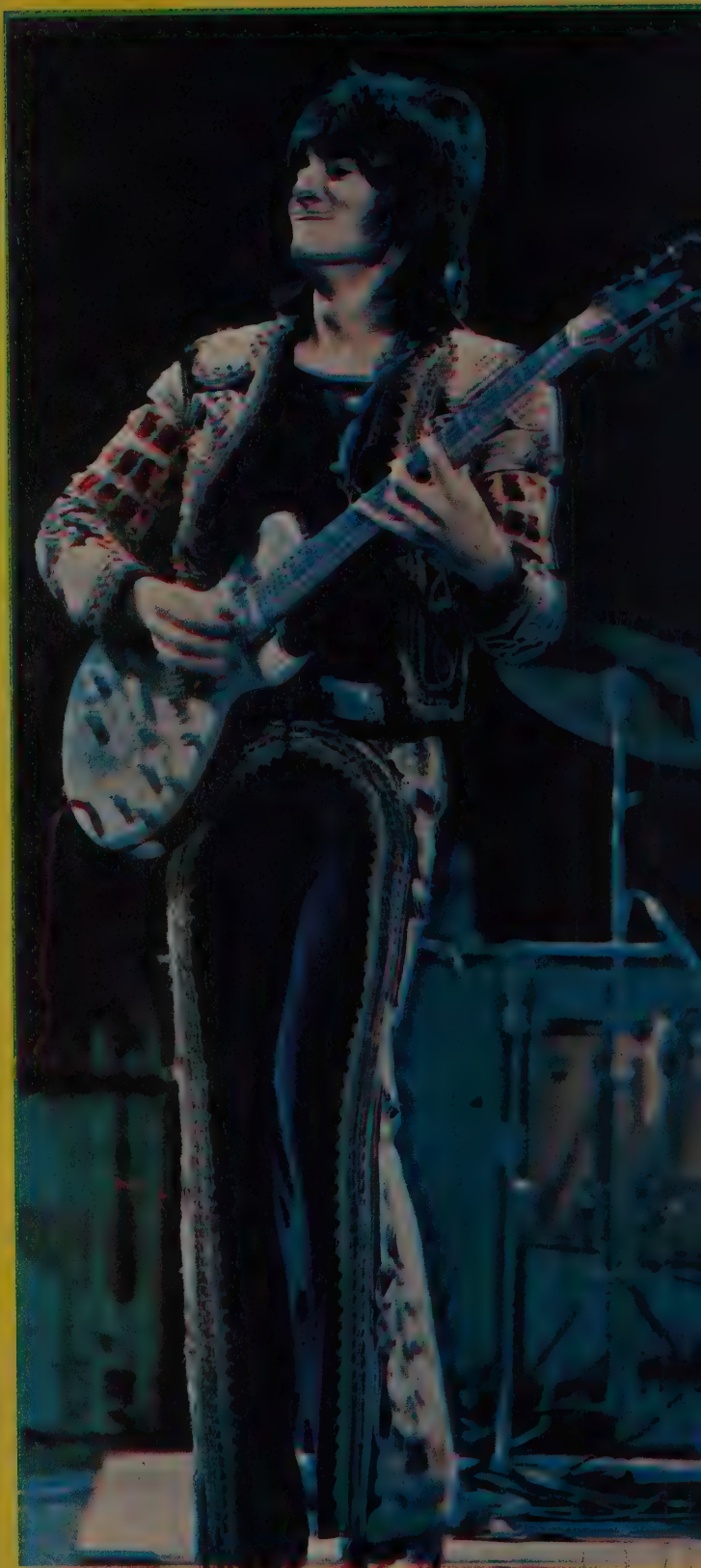


RONNIE LANE (Photo: B. Harris)

(All photos courtesy Wartoke Publicity)



**IAN McGLAGLEN** (Photo: B. Harris)



**RONNIE WOOD** (Photo: Henry Grossman)



**SHAWN PHILLIPS** — control your breath, control your thought.

Shawn Phillips is, in a few words, a Texas-born singer/composer who now lives in Italy, records in London and has begun touring the U.S. after a self-imposed seven year retirement. His music is complex and about love and saving the world. That can also serve as a brief description of Shawn as a person. But that's really only the beginning.

Whether he's surrounded onstage by a semicircle of guitars—acoustic 6 and 12 strings, an electric, a double-necked electric 6 and 12 string and occasionally a sitar—or in a recording studio backed by two symphony orchestras, Shawn's most versatile instrument is his multiple octave voice, which soars from baritone to piercing countertenor.

"Phillips does everything superbly—sometimes with genuine brilliance," observed Don Heckman of

the N.Y. TIMES, who found Shawn's music "filled with subtle turns of lyrical phrase, rich, sometimes off-the-wall harmonies and flowing melodies" and his performances "a blend of musical excellence, emotional electricity and powerful stage presence that is as rare in pop music as it is in the rest of the performing arts."

Shawn is a fascinating and complex individual who was born in Fort Worth, Texas, saw most of the world with his father, a travelling writer, toured the U. S. folk club circuit, moved to London, where he's recorded with some of the top musicians, and for the past six years has lived in a little house overlooking the Mediterranean in Positano, Italy. He's practiced Yoga for ten years and once a year he goes up into the mountains and takes organic mescaline because it centers him.

One of the observations in the provocative book "Be Here Now" is "When you meet a being who is centered you always know it. It always touches you in that place where you feel calm." Shawn emanates that feeling. Some of his music has that quality too, particularly "Lookin' Up Lookin' Down", "What's Happenin' Jim" and "Coming Down Soft & Easy".

As a composer, Shawn is concerned about comforting and enlightening anyone who listens to his music.

"I just want to make you feel different from the way you felt before you started listening," Shawn says. "I spend more time than most composers on music that will turn you around inside. I want to break through a natural state of apathy and help people face the problems of our world without hysteria. Anybody who

# SHAWN PHILLIPS

## -Concerned



**SHAWN PHILLIPS** — breaking through the natural state of apathy, turning people around.

doesn't listen is either a fool or doesn't care."

More and more people have been listening to Shawn's music within the past few months. He's been building a loyal following, which includes many fellow musicians, with his three A & M albums, "Contribution", "Second Contribution" and "Collaboration", and with appearances at clubs across the U.S.

Shawn had already been through part of the pop star mill when he went into self-imposed retirement. Except for a few sitar concerts he gave for the residents of Positano, Shawn didn't perform for almost seven years. But he missed the spark that comes from recreating an experience in music for a live audience. When producer Jonathan Weston went to Italy and convinced Shawn to return to the recording studio and concert stage, Shawn was ready. He had written enough material for several albums.

His first project was a trilogy, recorded in London with the likes of Stevie Winwood, Jim Capaldi, Chris

Wood and Caleb Quaye backing Shawn, but no record company would take a chance on a three-Lp work by a virtually unknown artist. Eventually, A & M Records signed him and condensed portions of the trilogy onto one record, "Contribution". His "Second Contribution" prompted one reviewer to call Shawn "one of the best performers and writers to come out of England in the last five years." "Collaboration" has received an equally enthusiastic reaction.

Shawn remembers "Malaguena" as the first music that impressed his young ears in Fort Worth, Texas. At seven he began teaching himself to play the guitar and by 12 he was playing Carl Perkins chords. Then he went abruptly from "Blue Suede Shoes" to the strange sounding native music of the South Pacific, which he visited with his father. Back in Texas he spent nights cruising and drinking beer and going to see Jimmy Reed and Ike & Tina Turner in what Rolling Stone called "the same Texas era that produced such giants as Janis Joplin

and Steve Miller." Shawn also rode in rodeos, drove ambulances and did some drag racing.

After two years in the Navy Shawn returned briefly to Fort Worth, "headed out for California and messed around with Tim Hardin and some other people on the folk circuit. The best gig I ever had was at the Cafe Au Go Go when it opened, with Lenny Bruce."

Shawn moved to England, wrote songs and toured with Donovan, got thrown out of the country over a work permit hassle, stayed in Paris and finally settled in Positano, Italy, where he still lives. From this vantage point he's been observing the world, writing his songs and returning occasionally to the U.S. for tours.

In addition to the messages apparent in his music, Shawn is attempting to communicate on other levels. The barren, dried up land on the "Second Contribution" cover was "what some of the earth is going to look like if we don't quit messing

*(continued on page 54)*

# PARADE of SONG HITS

## SWEET SIXTEEN

(As recorded by B. B. King)

R. KING  
J. JOSEA

When I first met you baby  
Baby you were just sweet sixteen  
When I first met you baby  
Baby you were just sweet sixteen  
You just left your home then woman  
Oh the sweetest thing I've ever seen.

But you wouldn't do anything baby  
You wouldn't do anything I asked you  
to  
You know you run away from home  
baby  
And now you want to run away from  
old me too

You know I love you baby  
I loved you before I could call your name  
You know I love you baby  
I loved you before I could call your name  
Well it seems like everything I do baby  
Everything I do is in vain  
Well my brother's in Korea  
Sister's down in New Orleans  
Well you know I'm having so much  
trouble  
Sometimes I wonder, what in the world  
is going to happen to me  
You know I love you and I'll do anything  
you tell me to  
You know I love you and I'll do anything  
you tell me to  
Well there ain't nothing in the world  
woman that I wouldn't do for you  
You can treat me mean baby  
But I'll keep loving you just the same  
You can treat me mean baby  
But I'll keep loving you just the same  
But one of these days  
You're going to give a lot of money just  
to hear someone call your name.

Sweet sixteen, sweet sixteen  
Ah yeah, the sweetest thing, the  
sweetest thing, the sweetest thing baby  
The sweetest thing  
The sweetest thing I've ever seen  
I'm having so much trouble baby  
Baby I wonder yes I wonder  
Baby I wonder, I wonder what in the  
world's going to happen to me.

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Inc.

## UP IN HEAH

(As recorded by Ike & Tina Turner)

TINA TURNER  
LEON WARE

I used to live in the country  
Brought up by the old folks rules  
My pa was a preachin' pastor  
And my ma taught Sunday school  
And my ma taught Sunday school  
I was told about devilish people  
Who lived just to do no good  
All I knew was my religion  
And how to serve the best I could  
I always knew about the son of evil  
Could lead a woman to no good  
And I'm tryin' to get you up in heah  
Up in heah  
Up in heah  
Up in heah  
Up in heah  
Up in heah  
Up in heah

I know you want to be home  
And your people say you're on your own  
When you're walkin' in the street and  
you haven't had a meal all week  
Oh oh up in heah  
Tryin' to get up in heah  
Up in heah  
Up in heah

He used to get me from the church  
window

Telling me I wouldn't be missed  
Promising we'd just hold hands  
And maybe just one little kiss  
It was hard that thride  
I'm disowned by my family  
But I'd do it all over again  
That's how good it is to me  
So now I am the daughter of evil

(Repeat chorus)

It's cold on this path of evil  
But who falls head and heart while  
I wait at bars and grills  
Commercial love commercial thrills  
But I remember the righteous living  
And doing all I know for good  
If I could change this corruption you  
know I would  
If I only could

But now I'm a girl of evil  
And I'm trying to get you up in heah

Up in heah  
Up in heah  
Up in heah  
Up in heah  
Up in heah  
Up in heah

(Repeat chorus)

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York, N. Y.

## HEARTBROKEN BOPPER

(As recorded by the Guess Who)

BURTON CUMMINGS  
KURT WINTER

Night school strutter just struttin'  
around  
Can't find work since the band left town  
Can't get up cause he can't get down  
He's a heartbroken bopper  
Honor roll student graduation day  
Summa Cum Laude for a big OK  
Car wash king is having beans today  
He's a heartbroken bopper  
Rise from the gutters  
There's too much has gone to waste  
Rise with the others  
There's too much is done in haste  
He's a heartbroken bopper.

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York, New York.

## MOTHER AND CHILD REUNION

(As recorded by Paul Simon)

PAUL SIMON

No, I would not give you false hope  
On this strange and mournful day  
But the mother and child reunion is  
Only a motion away

Oh, little darling of mine  
I can't for the life of me  
Remember a sadder day  
I know they say let it be  
But it just don't work out that way  
And the course of a lifetime  
Runs over and over again

No, I would not give you false hope  
On this strange and mournful day  
When the mother and child reunion  
Is only a motion away

Oh, oh, the mother and child reunion is  
Only a motion away  
Oh, the mother and child reunion  
Is only a moment away

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# PARADE of SONG HITS

## KING HEROIN

(As recorded by James Brown)

JAMES BROWN

Ladies and gentlemen fellow  
Americans  
Lady Americans  
This is James Brown.  
I want to talk to you about one of our  
most deadly killers in the country today.

I had a dream the other night  
And I was sittin' in my living room  
Dozed off to sleep so I started to  
dreamin'  
I dreamed I walked in a place and saw  
A real strange weird object standin' up  
talkin'

To the people and I found out it was  
Heroin  
That deadly drug that goes in your vein.  
It said: "I came to this country without a  
passport  
Ever since then I've been hunted and  
sought  
My little white grains are nothin' but  
waste  
Soft and deadly and bitter to taste.

But I'm a world of power and all know  
it's true  
Use me once and You'll know it too  
I can make a mere schoolboy forget his  
books  
I can make a world famous beauty  
neglect her looks  
I can make a good man forsake his wife  
Send a greedy man to prison for the rest  
of his life.

I can make a man forsake his country  
and flag  
Make a girl sell her body  
For a five dollar bag

Some think my adventures  
Are a joy and a thriller  
But I'll put a gun in your hand  
And make you a killer

And in cellophane bags I found my way  
To heads of state, children at play

I'm finest in China and in Japan  
I'm respected in Turkey and I'm  
Legal in Siam

I take my addicts and make 'em steal,  
Borrow, and beg.  
Then they search for a vein in the arm or  
the leg

So, be you Italian, Jewish, Black or Mex  
I can me the most virile of men forget  
their sex

So now, so now, my man  
You must go do your best to keep up  
your habit  
Until your arrest  
Now the police have taken you,  
Come under my wing.

Do you think they'll identify me  
I who am King?

Now you must lie in that county jail  
Where I can't get to you by a visit or mail  
So squirm with this compliment  
Wiggle and cough.  
Six days of madness and you might  
Throw me off  
Hah!

Curse me in name,  
Defy me in speech  
But you'd pick me up right now if I were  
in your reach

All through your summer,  
You've become Czar to your fate,  
Here now, young man and woman,  
I'll be waitin' at the gate

Don't be afraid  
Don't run I'm not chaste  
Sure my name is Heroin,  
You'll be back for a taste  
Behold you're hooked,  
Your foot is in the stirrup  
And make haste, mount steed and ride  
him well for the white horse of Heroin  
Will ride you to Hell! to Hell!  
Will ride you to Hell!  
Until you're dead.  
Dead, brother, dead!

This is the revolution of the mind  
Get your mind together and get away  
from drugs  
That's it man.

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# PARADE of SONG HITS

## COULD IT BE FOREVER

(As recorded by David Cassidy)

WES FARRELL  
DANNY JANSSEN

Could it be forever or is my mind just a  
ramblin' on  
Well I touched you once and I kissed you  
once  
Now I feel like you're mine  
Well I feel like you're mine and I see in  
your face I'm not wrong  
To have these feelin's  
Well I feel like you're mine I've never  
known no time before that's had so  
many meanin's  
Could it be forever or am I just a-  
wasting time  
Well I don't think so cause you let me

know  
You make me feel like you're mine  
Well I feel like you're mine and I can't  
remember when the feelin's been  
stronger  
And all I know's I can't let go I wanna  
be with you just a little bit longer  
All my feelings come together  
All of me is here  
Never known when I've felt better  
I know this won't disappear meanings  
oh feel like you're mine  
I feel like you're mine  
Could it be forever.

Could it be forever  
Or is my mind just a-ramblin' on  
Well maybe it is and if it is  
Then I'll be movin' on  
(Repeat chorus)

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## MOBILE BLUE

(As recorded by Mickey Newbury)

MICKEY NEWBURY

Headed south to work a pipeline  
Make some gage Lord in the meantime  
Baby jumped a bird and flew away  
Lordy, Lordy but my mind's achin'  
I'm drunk and down-and-out and  
makin' time  
With anything that comes my way.  
Staggered to the Greyhound station  
L.A. Ma'm, my destination  
Put me on that dog take me away  
Mobile Blue, Lord, I can't make it  
Got me down, Lord, I can't take it  
Here, in Alabam' for one more day  
Oh I called a friend in Frisco, Lord  
He said baby's in L.A.  
Here I am in Alabam' two thousand  
miles away  
Lord, I got them Mobile Blues today.  
Aw I left her back in Frisco, Lord  
She begged me not to go  
I know somebody must have told her  
That I trifled and I lied  
That they saw me drunk in Mobile  
With some wired-up chick from  
Jacksonville  
And brother did we look like we could  
fly.  
I staggered to the Greyhound station  
L.A. Ma'm my destination  
Put me on that dog take me away  
Lord I got them Mobile Blues today.

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## JULIANA

(As recorded by Five Man Electrical  
Band)

LES EMMERSON

Do you think you can make it all right  
Do you think you're gonna come on  
home  
I think about you every night  
Ain't no way for living alone  
Do you think you're gonna make it all  
right  
Do you think you're gonna come on  
home  
Oh Juliana you better come on girl  
Where did you run to  
Oh Juliana you better come home  
While you still got a man to run to  
Can't you hear me calling your name  
now  
I'm calling just as loud as I can  
Ain't nothing gonna be the same  
Till I hold you in my arms again  
Do you think you're gonna make it all  
right  
Do you think you're gonna come on  
home  
I had a dream last night  
That you called my name  
And I held out my hand to reach you  
The man in the bright red raincoat said  
Let her stay here with me so I can teach  
her  
I said no no no she belongs to me  
And the wind from the city blew colder,  
I saw a woman in the pet shop window  
crying  
With the trouble of the world on her  
shoulder.

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## PARADE of SONG HITS

### MISTER CAN'T YOU SEE

(As recorded by Buffy St. Marie)

MICKEY NEWBURY  
TOWNS VAN ZANDT

I'm telling you friend  
Time is coming  
You'll have to start your poor legs  
running  
Out of this old world you call your own  
When the sun brings in tomorrow  
Will you be the one to crawl and borrow  
Sanity from a man you've never seen.

Can't you see the river flowing  
Can't you hear the wind  
Well it's blowing  
Can't you sense the endless march of  
time

Don't you know what I'm feeling  
Well look cause I'm revealing  
Everything that's running through my  
mind.

And mirrors cleft from every angle  
Friend in time you're gonna have to  
dangle  
Your mind from a living wire you think  
so small

I'll swear the day is coming soon  
Truth is gonna bust a lot of balloons  
Will you be the one to have to crawl.

I just saw the river flowing  
I could hear the wind it was blowing  
I sense the endless marching of the  
times

Well if you don't know what I'm feeling  
Won't you look cause I'm revealing  
One thing running through my mind.

Your minds got to be screaming  
Can't you see the life that's streaming  
From the door you opened yesterday  
Don't you find the threat disarming  
Don't you think the cry's alarming  
Is no the only thing you know to say.

Can't you see the river flowing  
Can't you hear the wind that's blowing  
Can't you sense the endless march of  
time

If you don't know what I'm feeling  
But turn and look cause I'm revealing  
Every thought that's running through  
my mind, through my mind.

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### TINY DANCER

(As recorded by Elton John)

ELTON JOHN  
BERNIE TAUPIN

Blue jean baby L.A. Lady  
Seamstress for the band  
Pretty eyed pirate smile  
You'll marry a music man

Ballerina you must have seen her  
Dancing in the sand  
And now she's in me always with me  
Tiny dancer in my hand

But oh how it feels so real  
Lying here with no one near  
Only you and you can hear me  
When I say softly slowly

Hold me closer Tiny dancer  
Count the headlights on the highway  
Lay me down in sheets of linen  
You had a busy day today

Jesus freaks out in the street  
Handing tickets out for God  
Turning back she just laughs  
The boulevard is not that bad  
Piano

Piano man he makes his stand  
In the auditorium looking on  
She sings the songs  
The words she knows the tune she hums  
(Repeat chorus)

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Broadway, New York, New York  
10019.

# PARADE of SONG HITS

## DO WHAT YOU SET OUT TO DO NOW RUN AND TELL THAT

(As recorded by Bobby Bland)

DEADRIC MALONE

It's your world, baby  
Everything in it belongs to you  
So go on and hurt me  
If that's what you want to do  
I know we're soon gonna part  
So go on and make a start  
Do what you set out to do.

One way or the other  
You got to make up your mind  
I'm tired of playing games  
I don't want you wasting my time  
You know you got my heart breaking  
You got my lonely arms aching  
So do what you set out to do.

Go on and hurt me  
If that's what you want to do  
Leave me and desert me  
Let's get it over and through  
I know we're soon gonna part  
So go on and make a start  
Do what you set out to do.

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## WE GOT TO HAVE PEACE

(As recorded by Curtis Mayfield)

CURTIS MAYFIELD

We got to have peace to keep the world  
alive  
And war to cease  
We got to have joy  
True in our hearts with strength we  
can't destroy  
People hear us through our voice the  
world knows there's no choice  
We're begging save the children  
The little ones who just don't know  
Give them a chance to breath and grow  
And help purify the land  
They hear us through our voice the  
world knows there's no choice  
And the people in our neighborhood  
They would if they only could meet and  
shake the others hand  
Work together for the good of the land  
Give us all an equal chance  
It could be such a sweet romance  
The soldiers who are dead and gone  
If only we could bring back one.

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Co., Inc.

(As recorded by Denise LaSalle)

DENISE LaSALLE

There's a big, big man goin' around  
town, girls,  
He been tellin' how he love em' an' a  
put e'm down,  
Oh yes he has,  
How, he gets what he, want, then he  
blow your mind,  
Oh, but baby, you done met your match  
this time.

Hey, hey, mister playboy, hey Romeo,  
It broke your heart 'cause I let you go  
You been tellin' ev'rybody where it's at  
Now run and tell that,  
That's what you better do now

You say you never met a girl that you  
couldn't win  
That's what you said,  
And if you've been there once, you can  
go back again,  
Oh yes you did,  
But ain't no two timin', four-flushin',  
sweet talkin' John  
No, baby,  
Gonna get my love and then turn me  
wrong

Oh no you ain't  
Hey, hey, mister playboy  
Hey, Romeo,  
It hurt you bad 'cause I let you go you  
been  
Tellin' ev'rybody where it's at  
Now run and tell that,  
That's what you better do now  
Do now, run on, now run and tell that  
run on.

You said you were the greatest man  
alive,  
But I made up my mind to cut you down  
to size  
I put somethin' on your mind you'll  
never forget,  
I've got you walkin' in a daze, you ain't  
recovered yet.

(Repeat chorus)

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# PARADE of SONG HITS

## GLORY BOUND

(As recorded by Grass Roots)

STEVE BARRI  
HARVEY PRICE  
DAN WALSH  
DENNIS PROVISOR

All the sun on the outside  
Doesn't touch what I feel within  
When I've got you beside me  
I'm reachin' out for the rainbow's end  
You get to me and give me a feelin'  
that's comin' ' on

Gettin' stronger and stronger  
Glory bound to that ever lastin' feelin'  
Glory bound I ain't never comin' down  
See in your smile I need the touch of  
your hand  
Come on and bring out the best in me,  
girl  
Don't you know that you can.

I'm feelin' good every mornin'  
Lookin' out on a sky of grey  
I don't care let the rains come  
If I'm with you it's a sunny day  
(Repeat chorus).

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## HAND BAGS AND GLAD RAGS

(As recorded by Rod Stewart)

MIKE D'ABO

Ever seen a blind man cross the road  
Turnin' to make the other side  
Ever seen a young girl growin' old  
Trying to make herself a bride  
You're my love when they finally  
stripped you of the hand bags and glad  
rags

That your grandad had to sweat to buy  
Once I was a young man and all I  
thought I had to do was smile  
You are still a young girl  
And you bought everything in style  
But once you think you're in you're  
really out

Cause you don't mean a single thing  
without the hand bags and glad rags  
That your grandad had to sweat to buy  
Sing a song of six pence  
For your sake and take bottle full of rye  
Four and twenty black birds in a plate  
and you bake them in a pie

They told me you missed school today  
So all I suggest you just throw them all  
away  
The hand bags and glad rags that your  
grandad had to sweat to buy.

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## SOFTLY WHISPERING I LOVE YOU

(As recorded by the English  
Congregation)

ROGER COOK  
ROGER GREENAWAY

Softly whispering I love you echoes of  
your voice are calling still through my  
dreams

Softening the chill of the breeze through  
my window  
I can see the moonglow painting silver  
shadows on a rose colored land

A world that we walked hand in hand  
in a day of gold colored by the glow of  
new love  
I can feel your warm face ever close to  
my lips

And the scent of you invades the cool  
evening air  
I can close my eyes and you're there in  
my arms still

And I know your soft kiss turning into  
music every beat of my heart  
When I hold you close to my heart and I  
hear your voice whispering I love you  
Do do do do do do do do do do do do  
do

Do do do do do do do  
Do do do do do do do do do do do do  
Do do do do

I can feel your warm face ever close to  
my lips  
And the scent of you invades the cool  
evening air  
I can close my eyes and you're there in  
my arms still

And I know your soft kiss turning into  
music every beat of my heart  
When I hold you close to my heart  
And I hear your voice whispering I love  
you.

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## DO YOUR THING

(As recorded by Isaac Hayes)

ISAAC HAYES

If the music make you move  
'Cause you can dig a groove  
Then groove on groove on

If you feel like ya wanna make love  
Under the stars above  
Love on Love on

Is it somethin' ya wanna say  
And talkin' is the only way  
Talk on  
Talk on

But whatever oh yeah  
Do Lord  
Ya got to do your thing

If ya feel like ya wanna scream  
And that's your way of lettin' off steam  
Scream on  
Scream on

If ya feel like ya wanna sing  
'Cause singin' is your thing  
Sing on  
Sing on

If ya wanna make love all night  
And ya think that it's right  
Then love on  
Love on

But whatever oh yeah  
Do oh yeah  
Gotta do your thing  
Do your thing

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# PARADE of SONG HITS

## THE DAY I FOUND MYSELF

(As recorded by Honey Cone)

R. DUNBAR  
E. WAYNE  
G. JOHNSON

The day that I lost you that's the day I found myself

As I look back to the day you left me  
I felt that life had forsaken me  
As time went by the tears began to dry  
Now I see you never really cared  
Life is wonderful when love is shared.

Your love controlled but never consoled me

I was in love but so unhappy  
So many nights I was in the cold and  
when you left you opened up the door to  
a world I'd never seen before  
I found a love with someone who needs

me

I'm loving life the way it should be  
I gave you love you only used me  
And when you left you hurt yourself  
I found identity with someone else  
Don't you know that you only hurt yourself

I'm so glad your gone cause you made me strong on bless the

(R)  
I'm so glad you're gone cause you made me strong on bless the  
(Repeat chorus)

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## SWEET SEASONS

(As recorded by Carole King)

CAROLE KING  
TONI STERN

Sometimes you win, sometimes you lose  
And sometimes the blues get a hold of you

(Ah) just when you thought you had made it

All around the block people will talk  
But I want to give it all I've got

I just don't want  
I don't want to waste it  
Talkin' 'bout sweet seasons on my mind  
Sure does appeal to me

You know we can get there easily  
Just like a sailboat  
Sailin' on the sea  
Sailin' on the sea  
Sailin' on the sea  
Talkin' 'bout sweet seasons  
Talkin' 'bout sweet, sweet, sweet seasons  
Talkin' 'bout.

Sometimes you win, sometimes you lose  
And most times you choose between the two

(Ah) wonderin', wonderin' if you have made it

But I'll have some kids and make my plans

And I'll watch the seasons run away  
And I'll build me a life in the open, a life in the country  
(Repeat chorus).

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## TOGETHER AGAIN

(As recorded by Bobby Sherman)

LARRY WEISS

Together again me and myself  
Wings on my shoes losin' the blues  
Bein' myself  
Maybe you're gone but I'm livin' on  
So baby, amen  
I'm together again

Sun winkin' on me  
Layin' that warm like I was born  
Feelin' on me  
Feelin' so good I'm knockin' on wood  
Hey baby, amen  
I'm together again

You'll witness this man break down and cry

Maybe I'll drop a tear when something is caught in my eye

Together again  
Me and myself  
Wings on my shoes  
Losin' the blues  
Bein' myself

Maybe you're gone  
I say it again  
Baby, baby, amen  
I'm together again.

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# PARADE of SONG HITS

## I GOTCHA

(As recorded by Joe Tex)

JOE TEX

I gotcha, uh huh huh, you thought you  
got away from me, didn't you uh huh  
huh  
You thought I didn't see you, now didn't  
you uh huh huh  
You tried to sneak by me, now didn't  
you uh huh huh  
You thought you was being slick, now  
didn't you uh huh huh  
Now give me what you promised me,  
give it here, come on.

You promised me the day that you quit  
your boyfriend  
I'd be the next one to ease on in  
You promised me it would be just us  
two yeah  
And I'd be the only man kissing on you  
yeah  
Now kiss me, hold it a long time hold it  
Don't turn it a-loose now hold it a little  
bit longer  
Now hold it, come on, hold it, hold it,  
hold it

Ease up on me now get back  
Good God the girl's all right y'all.

You made me a promise and you're  
gonna stick to it  
You shouldn't have promised if you  
wasn't gonna do it  
You saw me and ran in another  
direction I'll teach you to play with my  
affection  
Now give it here, you never should have  
promised to me  
Give it here, don't hold back now  
Give it here, don't say nothing, just give  
it here, come on, give it here  
Give it here, give it here, give it here,  
give it to me now.

I gotcha you shouldn't have promised to  
me  
I gotcha you never should have  
promised to me  
I gotcha give it on here, I gotcha you  
thought you got away from me, didn't  
ya  
Because I gotcha, give it on here now.

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Co., Inc.

## WAKING UP ALONE

(As recorded by Paul Williams)

PAUL WILLIAMS

I took my chances on a one way ticket  
home  
Growin' tired of strangers and the kind  
of life I've known  
Thought the time for settlin' down had  
come at last  
Guess I hoped to find a future in my  
past.

And oh your children why the youngest  
looks just like you  
She's the picture of her mother  
But there'll never be another quite like  
you  
You're an angel and a time that I don't  
know anymore  
And so good night I'll take my memories  
to bed  
And know that I'll be wakin' up alone.

I should have noticed that the years  
were slipping by  
Still you're just as lovely as the day we  
said goodbye  
Like an old familiar poem that still  
won't rhyme  
I could get back to the place but not the  
time.

Walk with me darlin' where the wheat  
fields used to be  
I will tell you stories of my time across  
the sea  
You're the legendary girl I left behind  
Can't begin to count the times you've  
crossed my mind.

And oh your children why the youngest  
looks just like you  
She's the picture of her mother  
But there'll never be another quite like  
you  
You're an angel and a time that I don't  
know anymore  
And so good night I'll take my memories  
to bed  
And know that I'll be wakin' up alone.

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## IF WE ONLY HAVE LOVE

(As recorded by Dionne Warwick)

MORT SHUMAN  
ERIC BLAU  
JACQUE BRELL

If we only have love  
Then tomorrow will dawn  
And the days of our years will rise on  
that morn  
If we only have love  
To embrace without fears  
We will kiss with our eyes  
We will sleep without tears  
If we only have love with our arms  
opened wide  
Then the young and the old will stand  
at our side  
If we only have love  
Love that's falling like rain  
Then the parched desert earth will grow  
green again  
If we only have love  
For the hymn that we shout  
For the song that we sing

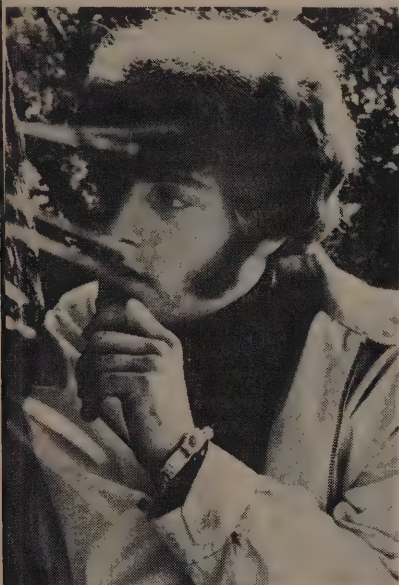
Then we'll have a way out.

If we only have love  
We can reach those in pain  
We can heal all our wounds  
We can use our own names  
If we only have love  
We can melt all the guns and then give  
the new one to our daughters and sons  
If we only have love  
Then Jerusalem stands and then death  
has no shadow  
And are no foreign lands  
We will never bow down we'll be tall as  
the pines  
Neither heroes or clowns  
If we only have love  
Then we'll only be men and we'll drink  
from the Grail  
To be born once again  
Then with nothing at all but the little  
we are  
We'll hate conquered all time, all space,  
the sun and the stars.

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Songs, Inc.

oco rit.

## PARADE of SONG HITS



### TELL 'EM WILLIE BOY'S A-COMIN'

(As recorded by Tommy James)

BOB KING  
TOMMY JAMES

Willie was the son of a poor man  
He never, never had a dime  
Makin' his living off a blackland  
But he always seemed to make out fine  
Laying down all of his sweet talk  
You know he was a ladies' man  
He was doing all right till he got caught  
stealing money from another man.

Preacher man was preaching on a  
Sunday

But Willie Boy couldn't be found  
Cause the law came and took-a him  
away

I seen 'em ridin' out of town  
Four gray walls and a bunk bed  
Cause now Willie had to pay his dues  
Two to five years and a hard head got  
Willie back his walking shoes.

Tell 'em Willie boy's a-comin' tell 'em  
he's a-comin' home  
To the hills and the fields oh Lord  
He's been gone so long  
Tell 'em Willie boy's a-comin'  
Tell 'em that he's on his way  
If the old Chatham Line makes it in on  
time  
Tell 'em Willie's comin' home to stay.

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(As recorded by Shirley Bassey)

DON BLACK  
JOHN BARRY

Diamonds are forever  
They are all I need to please me  
They can stimulate and tease me  
They won't leave in the night  
I've no fear that they might desert me.

Diamonds are forever  
Hold one up and then caress it  
Diamonds are forever  
Sparkling around my little finger  
Touch it stroke it and undress it  
I can see every part  
Nothing unlike men  
The diamonds linger  
Men are mere mortals  
Who are not hides from the heart

I don't need love  
For what good will love do me  
Diamonds never lie to me  
For when love is gone  
They'll lustre on on  
Diamonds are forever forever forever  
Diamonds are forever forever forever  
and ever.

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## LOUISIANA

FERNANDO ARBEX

Hey girl throw me a kiss  
Give me your hand  
Wish me good luck and tell me goodbye,  
bye, bye, bye  
Hey girl open your arms  
Reach out at me show me your love  
embrace me goodbye, bye, bye, bye,  
bye.

'Cause today I'm on my way to  
Louisiana  
And tomorrow I'll be far away from you  
Louise, Louise, Louise, Louisiana  
(Louise I'm goin' back to)  
Louise, Louise, Louise, Louisiana  
(I'm on my way to Louise) Louise,  
Louise, Louise, goodbye

Hey girl forget me not  
Listen to me  
Worry you not I leave you my love bye,  
bye, bye,  
Nothing will change me be with me  
remember I'm yours bye bye bye bye  
bye.

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(As recorded by Bread)

DAVID GATES

You sheltered me from harm  
Kept me warm ... kept me warm  
You gave my life to me

Set me free ... set me free  
The finest years I ever knew  
Were all the years I had with you.

I would give anything I own  
Give up my life ... my heart ... my  
home  
I would give everything I own  
Just to have you back again.

You taught me how to love  
What it's of ... what it's of  
You never said too much but still you  
showed the way

And I knew ... from watchin' you  
Nobody else could ever know  
The part of me that can't let go.

I would give anything I own  
Give up my life ... my heart ... my  
home

I would give everything I own  
Just to have you back again.

Is there someone you know  
You're loving them so  
But taking them all for granted

You may lose them one day  
Someone takes them away  
And they don't hear the words you  
longed to say.

I would give anything I own  
Give up my life ... my heart ... my  
home

I would give everything I own  
Just to have you back again  
Just to touch you once again.

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## ROCK AND ROLL

(As recorded by Led Zeppelin)

JIMMY PAGE  
ROBERT PLANT  
JOHN PAUL JONES  
JOHN BONHAM

It's been a long time since I Rock and  
Rolled  
It's been a long time since I did the Stroll  
Ooh let me get it back, let me get it  
back,  
Let me get it back, baby, where I came  
from

It's been a long time, been a long time  
Been a long lonely, lonely, lonely,  
lonely, lonely time,  
Yes it has.  
It's been a long time since the book of  
love

I can't count the tears of a life with no  
love

Carry me back, carry me back,  
Carry me back baby, where I came from

It's been a long time, been a long time,  
Been a long lonely, lonely, lonely,  
lonely lonely time.

Seems so long since we walked in the  
moonlight,  
Making vows that just can't work right  
Open your arms, open your arms,  
Open your arms baby, let my love come  
running in

It's been a long time, been a long time,  
Been a long lonely, lonely, lonely,  
lonely lonely time.

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# PARADE of SONG HITS



## THE WAY OF LOVE

(As recorded by Cher)

AL STILLMAN  
JACK DIEVAL

When you meet a boy that you like a lot  
And you fall in love, but he loves you not  
If a flame should start as you hold him  
near  
Better keep your heart out of danger  
dear  
For the way of love is a way of woe  
And the day may come when you'll see  
him go  
Then what will you do when he sets you  
free  
Just the way that you said goodbye to  
me  
When you meet a boy that you like a lot  
And you fall in love, but he loves you not  
If a flame should start as you hold him  
near  
Better keep your heart out of danger  
dear  
For the way of love is a way of woe  
And the day may come when you'll see  
him go  
Then what will you do  
When he sets you free  
Just the way that you said goodbye to  
me  
That's the way of love, the way of love.

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He starred in such motion pictures as "The Hustler", "Hud", and "Butch Cassidy and the Sundance Kid".

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# ARRIVALS

Roger Chapman, one of the founding fathers of Family, reckons it was Rick Grech leaving the group to go with the short-lived Blind Faith that brought Family to the attention of a lot of people. Family came to America a couple of years ago and appeared, as was the fashion, at the Fillmore East in New York. Mr. Chapman is in the tradition of the British extroverts and in hurling his mike around he frightened Bill Graham, a man not easily frightened and who quickly takes offense.

Roger remembers Mr. Graham as being somewhat overly protective towards his audience that night and apparently considered that Roger was going to go berserk and attack them. Suffice to say the inevitable bad vibrations were laid heavy upon Family and rules, regulations and orders concerning their playing were imposed. AND the sound was wrong...and other things. It was the bad bummer scene.

But now, with four albums behind them and a new one, "Fearless" just out, Roger the band nowadays is "mentally a lot stronger. That time there was a lot of pressure and all we wanted to do was get up on stage and do something. It turned out we were like dummies. Now if something similar happened we'd try to correct it and if we couldn't we'd go home. We have too much respect for ourselves — we don't

need all that."

Much of Family's respect comes from the fact that they have more work than they can handle in their native England and in Europe. Now they restrict themselves in England to one tour and a few university gigs. The rest of the time they record, or work in France, Germany, Norway, etc.

Now the group is John Whitney, guitar, Rob Townsend, drums, Poli Palmer, who plays everything from vibes to Moog, and John Wetton, bass. John Wetton is the latest member of Family, the result of an audition held by Roger and the rest of the band, where nearly 30 bass players trooped in one by one and did all they knew for 10 minutes. "The worst part is that you know if a guy is any good in the first minute. So you have to tell him, no, at the end and we had to do this 29 times. John right now is well adapted mentally to the band and is really coming along but it takes about nine months to know each other musically, to get the firmness there.

"But a new member gives a lift to the band anyway. And Family is still learning — for instance we now have two Moogs that travel with us on gigs. This evolved accidentally with Pol being shown one by our engineer. Now we have two, and a new PA stereo system. We're into using tapes too...these are the things that keep you alive musically. Luckily as our equipment got bigger so did the money earned. When you realize that it costs around \$20,000 for a standard Moog you can see the expense. Actually we use two models that cost around \$1200 each."



**ROGER CHAPMAN** — started out playing tenor sax and singing with Family. Now he says the group is "mentally stronger".

**SHAWN PHILLIPS**

*(continued from page 42)*

around." There's also a question on the album cover, "What is the antonym of competition?" which was answered with the title of the following album, "Collaboration". "And it is," Shawn insists. "It's not co-operation, because you can be forced to co-operate, but you can't be forced to collaborate.

"Some of my music is a stabbing out at all the wrong directions man is taking. We could sit here and name them all, but the problem is to come up with some concrete solutions. In order for that to happen, people have to relax, sit back and think about it, because it isn't going to come from any one person. It's gonna come from everybody. It's gotta be down to every individual before anything is gonna change," says Shawn.

"It seems that in an age of materialism and consumerism, people still cannot understand that anything they're consuming must first be conceived in the mind of man. And since it's conceived there, *anything* can be conceived there. It's extremely difficult for people to accept that. They don't want to realize that the base of everything is in their own minds."

One direction Shawn feels will give people more control over their lives is a knowledge of yoga breathing techniques. "I'd like to be able to set up a foundation that would teach Western children how to breathe. They don't even know how to control their own bodies. If you can control your breath, you can control your thought. People can expand their capabilities."

Shawn is by no means a "protest" songwriter. And although he's deeply concerned about the future of the human race, he doesn't go around scowling and preaching all the time. He delights in simple pleasures—a yo-yo from a friend or a t-shirt decorated with mushrooms sent to his hotel room by a fan—and his music certainly isn't a downer. In fact, his albums have a mellow flow from one song to the next, almost like a suite, and a line or two will linger in the memory afterwards.

A friend once told Shawn he didn't like Shawn's music because "it made me think too much." But Shawn Phillips is a musician who is well worth hearing, in-person or on his three albums, and his ideas are certainly worth thinking about. □

I play it and think about it. If it appeals to me I attach a phrase to it and some of those musical ideas evolve into songs and others go nowhere . . . I lose interest in it or I don't. That's how I write. I never set out with the intention that I'm going to write this now or for that matter that I have to write it.

**HP:** In the past you have collaborated with ex-Seeker Bruce Woodley. Have you written songs with any other writers recently?

**SIMON:** Well, yes. "El Condor Pasa" . . . I only wrote the lyrics, the melody, which is traditional was one that I learned from the group Les Cincos, so it's a collaboration between my lyrics and their melody. On the new album, there's an instrumental on which I collaborated with jazz violinist Stephane Grappelly.

**HP:** You have also been studying the classical guitar. Will this influence show on the new album?

**SIMON:** There's no classical guitar on the new album, but I wouldn't separate my own personal tastes from what I will be doing in the future. Again, that's not to say that I'll be playing classical guitar only. I like it, for it teaches me a lot about music . . . I love the sound of the instrument. Anyway, I never learned how to play the electric guitar. I can sit and read the music and I don't have to think what I have to make up here or there. It's great music and I love it.

**HP:** Is there any particular person that you would like to write material for?

**SIMON:** Artie Garfunkel. I think that, if I can rouse him up out of his world in Connecticut he might.

I don't see why not—he should—what I mean is, he could make a good album. He needn't if he didn't want to. He hasn't got anything to prove to anybody.

All I know is that Artie likes to sing and record. He doesn't write so he has a problem of finding material, but there's enough good material around.

**HP:** During your very early career around the folk clubs, did you for one moment envisage the success that you eventually achieved?

**SIMON:** No, of course not. ☐ ROY CARR

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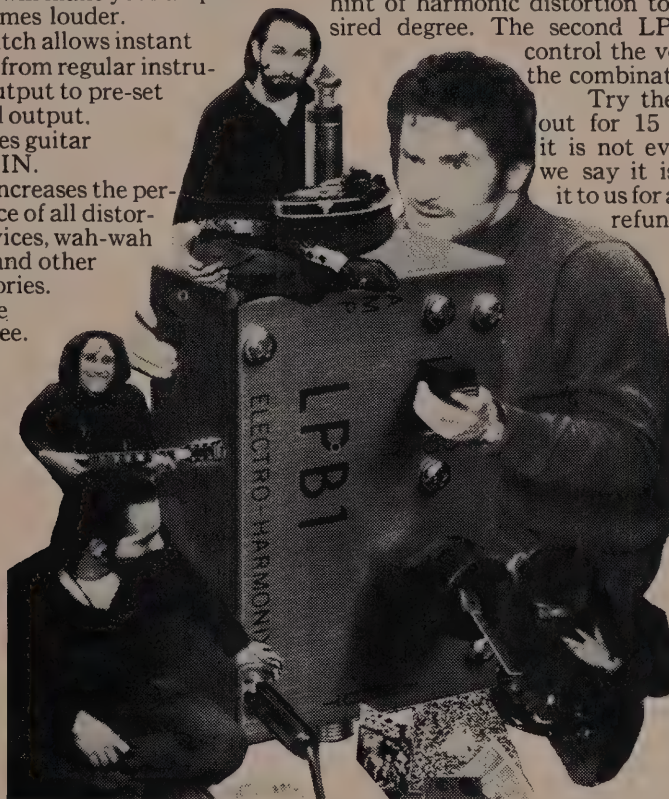
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**RICK GRECH**  
(continued from page 28)

other — just playing together and then drifted off.

Grech: Yeah, it is a bit that way. But I think this whole thing that happened just now was more to do with the management. The group didn't really want to do it, but they were forced contractually to do that.

Initially the tour (of the States) was based on a two part thing. We were going to do the first leg, have a little break, and then go back. But by the end of the first one things started to get a bit rocky, so we decided to leave it for a bit. But then, I guess they decided they had to go and do it.

HP: So it was really decided by someone outside Traffic?

Grech: Well, the management.

HP: What do you think their reason for doing it was?

Grech: Because musically the band wasn't as solid or as together as it usually was, and Traffic basically is Steve, Chris, and Jim (Capaldi).

You know I came in two years ago in the rhythm section on bass, which was all right for the first year, and then things started to get... well, they experimented with a bigger group and I don't think it reached the same sort of thing. I don't think it was quite as good as it was.

HP: Was it a disappointment for you to leave them?

Grech: Yes it was, because for me being in a group is like... the main thing is how you feel towards the other people in a band, your association with them and your feeling towards them, and also their musical output. As a musician, I always find creativity comes better for me if I've got like a strong force to play up to. It's a challenge, right? So I always like to play with people that I really admire musically.

HP: Traffic's policy, at one point, seemed to be to go over ground already covered, and because of the louseness it restricted the development, which could have been faster and better. Did you find this in the band, and was it dissatisfying in some ways?

Grech: It was, because I kept saying we were going over old ground, with just a few different instruments in the band. Like you said, the development

could have been even more so. I think it was restricting in one way to have this bigger thing (referring to the lineup).

HP: From that point do you think you could have developed faster? At one point you said you should like to introduce the violin more, but that never really came about.

Grech: No, not in that sense. Mainly... like one of the reasons is that you have to fit the right instrument with the right numbers. You can't just stick a violin on one number because you feel like playing it. And in the other sense, if I played violin someone would have to play bass, or Steve revert to bass pedals which is going back to the problem Traffic had before they asked me to join to play bass.

HP: Is there any significance in the fact both you and Jim Gordon left at the same time?

Grech: Well, Jim didn't come back from America. Then it was just out in the open, you could say... it was just a matter of getting together, talking about it and seeing what happened.

I mean, I was aware that maybe Jim wouldn't come back. Well, the thing is I didn't really know what was going to happen until it happened.

HP: Because the members didn't communicate, aside from the music, when there must have been some rapport going, do you think it has a detrimental effect on the band?

Grech: Yeah, I think communication is a very important thing, but I think we used to communicate through the instruments more than anything else, and things used to sort themselves out through that. So it's all down to the music.

HP: Why do you think they've brought in the two Muscle Shoals guys?

Grech: I don't really know. That was a strange sort of thing, because, well, I don't think I could sort of personally pick two session men out, especially as part of such an integral thing as the rhythm section....

HP: And especially because they hadn't played live before?

Grech: Right, that's one reason. I mean there's no doubt that the musicians involved won't have any trouble in getting together. They'll probably be able to get the whole

thing together in a day. But then again, it's not just a case of playing the notes.

HP: Yes, that was one of the things I noticed when Jim Gordon took over on drums; he's a competent musician and I wouldn't put him down in any way, but he didn't have the same feel as Capaldi did.

Grech: Oh well that's natural. Nobody plays the same as anyone else, unless he's consciously copying him....

I can see why Steve wanted Jim Gordon to join, because he is a competent drummer, and he just laid down what was needed. But then there's more to it than that. With a lot of Traffic music, each instrument had to be able to say a certain thing.

Again, it's subjective in not being aware of the thing, but if it happens the other musicians become aware of it, and naturally because you start thinking about what's going on, you don't feel it's right, so you can't put out your full output... you start thinking about what's going on and then, naturally, it becomes a little bit disappointed.

And then what happens? You think again because... it's pointless playing in a band if you go out every night and you come off stage feeling totally dissatisfied with the whole thing. With Traffic there were nights when it was really good, but then I think there were more nights when it wasn't.

HP: From speaking to Steve, do you think Traffic will still go on in some form or other?

Grech: I should think so, because whatever happens, Traffic is always centered around Steve, he's the musical policy, and the people who play with him express their own individual things, but are aware of basically what he wants. Steve doesn't lay down... doesn't say "right, this is how it should be played." He suggests an idea and the people develop around that—which is great because it does give people the chance to express their own individual thing.

So, if it's going to be like that, Traffic will always go on, or else it's going to be the Steve Winwood Band or something.

HP: Since leaving Family you have been through various musical experimentation stages with Blind Faith and Airforce. Then Traffic seemed to steady you a great deal.



# ALBUMS IN REVIEW

**DAVID POMERANZ** *Time To Fly* (Decca Records) "New Blues" David's debut, returns again and again to many turntables but was no big deal in the world of the Hot, Heavy, Boss, Soul, or whatever charts. This second album has the same finely etched verses and some effortless jazz sounds in the background from ex-Miles Davis alumni. As they say, a talent to watch and listen to.

**JOHN KONGOS** *Kongos* (Elektra Records) Influences abound. Kongos is South African and sings his rock and roll straight and heavy on the percussion, which include speak chair, talking drum, thunder noises and clapper boards. There's also a synthesizer but despite all this nothing gets in the way of John's driveahead style. He had a big hit with "He's Gonna Step On You Again" in England and it's included here.

**DAVID BROMBERG** *David Bromberg* (Columbia Records) Bromberg is a session man supreme in the blues-folk-rock-country field and gets his own chance upfront here. It's combination live and studio album that shows Bromberg's sincere and deep appreciation of the blues (country) and country (ethnic) fields. "The Holdup" is a strange ersatz Western badman ballad by Bromberg and George Harrison that sounds like neither.

**KING CRIMSON** *Islands* (Atlantic Records) Whatever the current state of affairs in the court of the Crimson King (who's leaving who, over what, and why?), this is a further extension of the group's subtle merging of the wilder shores of jazz and classical music. The approach may be somewhat clinical but the rewards of repeated listening are many — and just to refute the clinical tag, there's "Ladies of the Road" which is a neat summing up of the groupie scene, delivered with wit and humor.

**TOMMY JAMES** *My Head, My Bed, and My Red Guitar* (Roulette Records) Don't knock it till you try it — T. James in Nashville with some of the strong, familiar Nashville names backing (Pete Drake, Charles McCoy). It's a pity that Tommy has been saddled with the bubblegum image for so long, but records such as this should help dispel it.

**MOBY GRAPE** *Great Grape* (Columbia Records) A blast from the past — Moby Grape, who were launched with one of the most incredible bursts of publicity that San Francisco had ever seen (orchids floating from the balcony at midnight, indeed!) but never really made it. Four of the cuts are from that era and are interesting to archeologists of the SF scene, while the rest are from later issues. Hard to see why this band never extended its geographical fame.



**MOBY GRAPE** — an album from the very early San Francisco days to the later era.

**R. DEAN TAYLOR**  
(continued from page 27)

just don't write about, things we all think about, that are around us. I've always written those kind of songs. Songs of the Shakespearean thing & the anti-hero, the hopelessness of life.

"In 'Indiana Wants Me' I was thinking about a wanted man. I saw two movies that really turned me on — 'Butch Cassidy and the Sundance Kid' and 'Bonnie and Clyde.' I thought: 'what's a wanted man going to feel?' Driving along one day, all of a sudden, I thought 'Indiana Wants Me' — that's a supertitle. I'm going to write about a wanted man.

"I knew it was a hit record. It sounds like hindsight but I studied the record for a long time before it was released. I got the opinion of people I respect enormously. I even predicted it would be #1 which it was. When it happened I wasn't really knocked against the wall. I had expected it to happen."

Following 'Indiana Wants Me' and 'Gotta See Jane' was "Candy Apple Red," a song about suicide which barely made the pop charts.

"It's a macabre kind of song," said Dean. "I thought it would grab peoples' attention. I'm sitting on a hill dying, committing suicide. These are things I write about — we all think about. I'm sure everyone thinks what a horrible thing it would be to have made a mistake and know there's no way back."

Dean mentioned his most recent project, a movie titled "Tears In A Golden Circle, which he has been working on for over a year.

"I've written the script and I'm directing and acting in it. It's a music orientated film but not an Elvis movie. It's very serious. It's about a person struggling to make it in the music business and the premise of the story is the people he destroys getting to the top. In fact, it's the story of 'Indiana Wants Me'. The concept of the film came from the song.

"I don't know anything about how to make a movie. All I know is what I want to see in the rushes, what I want to see on the screen. Writing and motion pictures, to me, is nothing but imagination — to imagine something, crystallize your thinking, and actually feel and almost to be able to touch it. I don't care how they get it there. The cameraman gets it there. The soundman gets it there. I don't care. I just know what I want to see." □ LARRY LEBLANC

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Vol. IV No. 14 THE ROCK CULTURE NEWSPAPER N.Y.C. 35¢

## Amazing Little Boxes

by Peter Stampfel

A few months ago I saw an ad in *Crawdaddy!* for the Electro Harmonix Corporation, a New York firm which makes amazing little boxes and a fine portable amplifier. Our band, the Rounders, has been standing in great need of these exact things and since the advertising copy looked so interesting, we decided to check them out.

They did have indeed just the thing for us—the Big Muff. The Big Muff is the finest fuzz-sustain-distortion box I have as yet been a witness to. It has three dials instead of the customary two and the extra one isn't just window dressing. You can adjust the Big Muff to play whole chords. An ordinary fuzz can only do a single note; play more than one note and you get garbage noise. The Big Muff delivers sweet dirty notes with that clear light clarity. A musical boon! Jimi Hendrix used one. Who can blame

him? No blame. It costs more than the average fuzz. It is more than an average fuzz. They also make an average fuzz which gives the sort of distorted sounds tube amps from the 40's and 50's gave.

These folks also make an excellent portable amplifier which should be on the market about now. It's going to be called the Hendrix or Clapton (we suggested Beck) Freedom Amplifier (amplified freedom! Right on!) and it's small, light, powerful, and plays for a couple hundred hours on a battery pack which is repackable. It sounds great and is really loud; it kicks a whole bunch of zass. Besides which, it is so well engineered that it's a natural for recording. It doesn't have the hum an ordinary amp has. Boon in the studio. To top it all off, it's reasonably priced.



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CSR311

# WE READ YOUR MAIL

Dear Editor,

In response to Rod Stewart's comment on Jeff Beck: Public criticism of a musician does more harm than good. Beck was (and is) firmly following his own musical path; Stewart was developing in a different direction. Both are brilliant musicians but conflict was inevitable. The less gossip spread about past differences, the better.

RON PACAK,  
Oak Bluffs, Mass.

Dear Editor,

I think Karl Rabenold (Feb issue) is a poor evaluator of albums. He said the lyrics to "Ram" by Paul and Linda McCartney weren't that good. But Paul said that "Ram" was a fun album. Why should the lyrics be serious personal lines when all McCartney wanted to do was make good music. And as for Karl's comment that George Harrison and Ringo were good "zombies" — George's songs like "Something," "Here Comes The Sun" and "For You Blue" plus his great lead guitar, especially on "Let It Be" are pretty good for a zombie.

REID ETHERINGTON,  
Kapuskasig, Ontario,  
Canada.

Dear Editor,

I want to say some words about the most beautiful poetry, Jim Morrison. I want everyone to know how I feel since his death, and during his living time. When my eyes first saw Jim on TV, his handsome face and prince hair, they exploded to me. He

became my favorite, sexy male idol of rock — even more than Mick Jagger. I started to write poetry in the style of Jim and I felt we were good spirit friends.

In December 1970 I took my girl friend with me to see the Doors in person — that was six months before he died. He had a beard and he reminded me of a lumberjack. I sat there without a smile and I saw his eyes. They were sore. He didn't even look at the audience or remember the words to his songs. I stood up and clapped very hard to make Jim hear but he had already left the stage. I realize that he is really gone and what he did for us. He was working so hard to be a true star. I shall remember this, the end of my good beautiful friend.

Denis Hanna,  
Dallas, Texas.

Dear Editor,

I just want to tell the world one thing: the Rolling Stones are the best damn band in the whole world. What caused this statement is a friend who yesterday told me that Grand Funk is the best. This made me so mad I was seeing Mick Jagger in front of my eyes — and he was madder than I was. When I cooled off Mick was gone but the Funk fan was still there. I looked him straight in the eyes and said, "May Midnight Rambler and Jumping Jack Flash have a street fight on Grand Funk. He looked confused, so I said: "You can't always get what you want." Then I walked away singing "Honky Tonk Women". That straightened

him out. But I want the world to know: The Stones are the best (and T. Rex is second).

A Stone Fan,  
Williamsburg, Virginia.

Dear Editor,

The letter from Jim Gunther in your September 1971 issue asked about the meaning of the words "Kreen-Akrore." from the "McCartney" album. A few days after I read the letter, I was browsing through a book called "Strange Creatures From Time and Space" by John A. Keel. I noticed out of the corner of my eye the words, "Krem-Akarore." I know it's not the same but it is pretty close. In the book it's the name of a race of men who were more than seven feet tall and who lived in the Amazon jungle, terrifying the neighboring tribes.

If this is the source of the name then Jim Gunther was just about right when he guessed that it sounded like some kind of wild jungle chase.

There's one thing I'd like to know: what's the meaning of "apple scruff" on George Harrison's "All Things Must Pass" album?

Joe Vega  
Laredo, Texas

(Editorial Note: Another source of Paul McCartney's "Kreen-Akrore" is that it is an African district and Paul noticed it on a documentary he saw. "Apple scruffs" is George's slang name for a group of girl fans who hang around either the studio or the Apple headquarters hoping to glimpse a Beatle.)

Dear Editor,  
I read the reader's review of

Carole King's "Tapestry" album (Hit Parader March 1972) and agree that it's an excellent album. But the reader V. Fronczak, along with many other people, left something out: Carole King wasn't the only one writing those early songs. It seems that everyone leaves out an important person — her ex-husband Gerry Goffin, who wrote the lyrics to all the early songs. Thanks to him, these songs are so good.

Carole and Gerry began writing in 1959 and their songs have been recorded many times over. For example — "Go Away Little Girl" was first sung by Steve Lawrence and was just a hit by the Osmond Brothers. "Will You Still Love Me Tomorrow" was first recorded by the Shirelles and "Natural Woman" by Aretha Franklin. Then there's "Chains" recorded by the Beatles, "Hi De Ho" by Blood Sweat and Tears and "Goin' Back" by the Byrds.

This is just a handful but I'm getting tired of everyone giving Carole the recognition. I think Gerry deserves some of it. He's been left out once too often.

Jill Behling,  
Richmond Hill, New York.

Dear Editor,

Many thanks for your recent coverage of John McLaughlin, Rod Stewart and Jack Bruce. More on these people would be appreciated as well as articles on Fleetwood Mac (past and present) Humble Pie, Tony Williams and Family. Hit Parader hypes Grand Funk like mad but avoids Roger Chapman and Family who are a real group and not sophomoric clowns like Grand Funk. It's a shame Family hasn't made it in America like they have in their native England. But as long as public tastes remain in their perverted state, well....

Bob Forward,  
Akron Ohio

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# READERS' REVIEWS

## TRAFFIC

The Low Spark of High Heeled Boys  
(Island Records)

One of the first thing one notices about this album is the Traffic symbol. Instead of going counter clockwise as it has on past Traffic LPs, it is going clockwise. This shows a change, a new direction, not only record labels (from United Artists to Island, their home label) but also in music. Their music is more refined, easier and smoother, as shown in "Hidden Treasure" and "Many A Mile To Freedom" and "Rainmaker." The reversed Traffic enigma could also be showing the reflective side of the group. "Light Up or Leave Me Alone" and "Rock and Roll Stew" show an analogy to "Stranger to Himself" from the "John Barleycorn" LP. The line up too is new: joining Steve Winwood, Jim Capaldi, and Chris Wood, the three charter members, are Jim Gordon, formerly with Derek and the Dominoes, Rick Grech, formerly with Blind Faith, where he met Winwood, and Rebop Kwaku Baah, a South African percussionist.

Vince Perrelli,  
New Haven, Conn.

## WINGS

Wild Life (Apple Records)

This group is composed of Paul and Linda McCartney, Denny Laine and Denny Seiwell. I was very disappointed with the first two songs, "Mumbo" and "Bip Bop". The titles of these songs indicate what they sound like. A bunch of mumbo and a lot of bip bopping.

"Love is Strange", is one of the best songs on the album.

The song, "Wild Life" sounds very much like the wild life.

The whole second side is a lot better than the first side. "I Am Your Singer", is the best song on the album. "Dear Friend", is a very soft song. The softest song on the album. "Tomorrow" vaguely reminds me of the old Beatle song, "Don't Let Me Down".

Truthfully, if someone asked me if I liked "Ram" or Wings' "Wild Life", I'd say that I liked "Ram" better because it has something that the "Wild Life" hasn't quite captured. Maybe this is because the group is not used to recording together.

It seems to me that McCartney's "Ram" has more Paul McCartney in it. This is also true of his album, "McCartney". When I buy a McCartney album, I want to hear McCartney and not a bunch of mumbo jumbo or the bip bopping junk. I wish McCartney would get down to some serious recording as he has done before.

Randall Helsem,  
Yuba City, Calif.

## LED ZEPPELIN

(IV) (Atlantic Records)

At long last Led Zeppelin have produced an album that is a near equivalent of their potential. Their third album was a complete disappointment as it was their first attempt at a somewhat softer sound. The new album seems to be what they were trying to come across with on Led Zeppelin "III".

"Black Boy" opens side one in typical Zeppelin style and "The Battle of Evermore" is just another of their increasing songs with hints of J.R.R. Tolkien's three book novel, "Lord of the Rings." Although untitled the "theme" seems to be "Stairway To Heaven" which relates directly to the inside cover—the most fantastic and progressive song they have written. Side two is filled with a number of assorted rockers and an acoustic "Going To California." The album ends with the heavy blues beat of "When the Levee Breaks." If "Led Zeppelin" disappointed you, then their new album will, without a doubt, fill that empty gap to the hilt.

Woodling,  
Warsaw, Ind.

## PINK FLOYD

Meddle (Harvest Records)

This has got to be their best ever. Pink Floyd, in case you didn't know, is an original English band. Starting with an instrumental, "One of These Days", it contains probably the best, hardest guitar work they've ever done, mixed with the occasional weird sounds that they're famous for. "Seamus" is a nice slow blues but it's all too short. "Fearless" is the best cut on the album — a 'softy' dealing with the same theme behind Rodgers and Hammerstein's "You'll Never Walk Alone". It's a nice tune with nice lyrics and finishes off, believe it or not, with the Liverpool soccer team's fight song!

Side two is only one song, "Echoes." It begins as a typical slow Floyd selection and then the band jams for a while (the organ here is exceptionally good). It ends with about ten minutes of strange bizarre sounds.

Steve Peterson,  
Romeo, Mich.

## TASTE

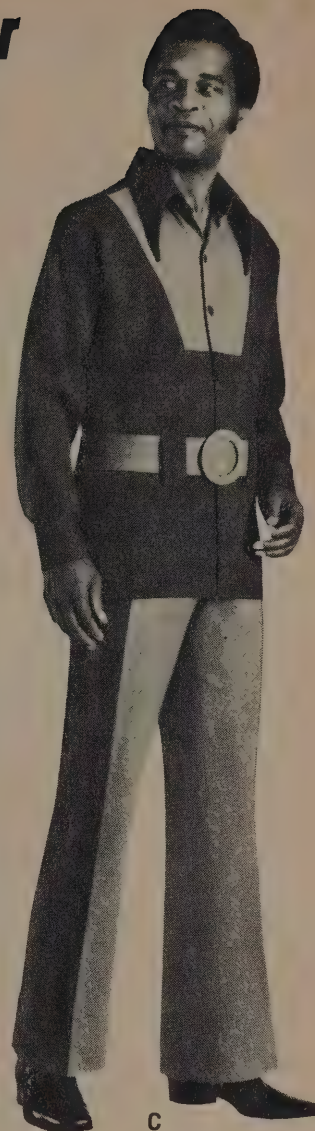
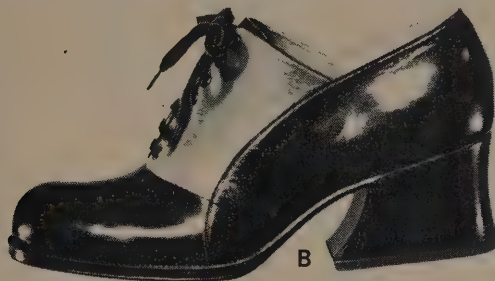
On The Boards (Polydor Records)

This is Taste's third release and after the first two got noticed by absolutely nobody, I thought it my duty to enlighten the population to what this band can do. Rory Gallagher's piercing lead guitar will make your eardrums ache with enjoyment. I'm not going to say that he's one of the best guitarists I've heard because he isn't and if I did people would be jumping all over me with screams of Clapton and Page. But Gallagher is competent and exciting and his screaming guitar lines mix perfectly with Richard McCracken's pounding bass and John Wilson's steady beat. An album worth owning by any lover of hard rock.

Larry McCarthy,  
Stephenville, Newfoundland, Canada.

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With sportswear for the young set flaring into a business of tops and bottoms, Robert Bruce offers this 100% cotton panel stitch ribskin scoopneck sweater shirt with contrast collar & sleeve tipping in three different colors.

The top coordinates with his cotton ribless corduroy jeans by Shelby Slacks, complete with two western pockets, two backpatch pockets and an insert cash pocket.

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## FASHION FIRSTS!

It's back to the days of lollipops and hoola hoops for fun fashion. Wrangler, for instance, does these play patterns in jeans and shirts.

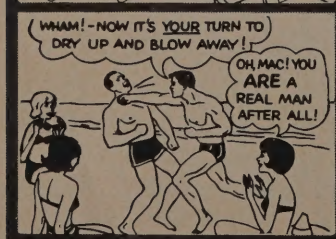
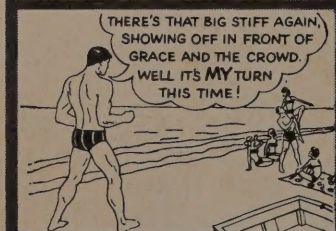
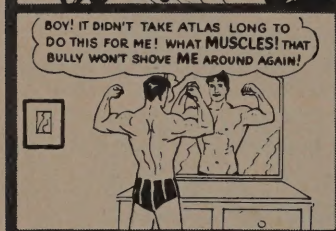
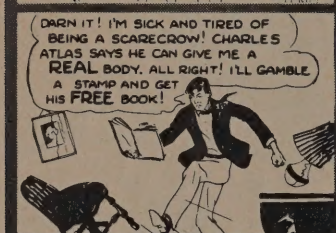
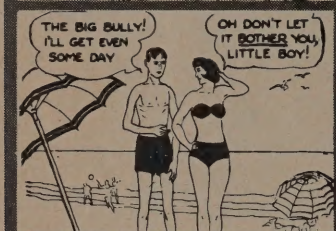
For girls, the engineer stripe jeans of softest brushed denim have front and back patch pockets, and scattered red heart design. Her scramble shirt has most current blouson sleeves, with bright red body, and butter yellow collar, placket, and cuffs.

For guys, Wrangler's "cosmic jump" denim jeans come alive with stars, planets, stripes, checks, and dots in a host of happy pastels on a solid background. The multi-color "mad head" figure embroidered onto his solid khaki shirt complete the "little kid" look.

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One day, I discovered a secret that changed me from a timid, frightened scarecrow into "The World's Most Perfectly Developed Man" — a "magic formula" that can help turn you, too, into a marvellous physical specimen . . . a real HE-MAN from head to toe . . . a man who STANDS OUT in any crowd! What's my secret? "DYNAMIC-TENSION" — the natural method! No theory. No gadgets or contraptions. You just do as I did. Simply take the "sleeping" muscles already present inside your own body — build them up — use them every day in walking, bending over, reaching, even sitting! Almost before you know it, you're covered with a brand-new suit of beautiful, rock-hard SOLID MUSCLE!

## MY SECRET BUILDS MUSCLES FAST!

Just 15 minutes each day in the privacy of your room is all it takes to make your chest and shoulder muscles swell so big they almost split your coat seams . . . turn your fists into sledge-hammers . . . build mighty legs that never tire! Mail coupon today for my famous book showing how "Dynamic-Tension" can give you a Body by Atlas. Charles Atlas, Dept. 2857 115 E. 23 St., New York, N. Y. 10010.

## DO YOU WANT...

**A DEEP CHEST?**  
I can add SOLID INCHES of powerful muscle to your chest — make you look and feel like a dynamo.



**BIG ARM MUSCLES?**  
You'll see and feel your arm muscles BULGE out with super power and energy.



**FREE**  
My 32-page illustrated book, Charles Atlas, 115 East 23 St., N. Y. 10010.

**BROAD SHOULDERS?**  
"Dynamic-Tension" will broaden your shoulders. You'll see and feel RESULTS IN 7 DAYS!



**TIRELESS LEGS?**  
I make your legs strong and powerful with the tireless drive of a long distance runner.



**MORE WEIGHT?**  
You'll put on pounds in the right places. "Dynamic-Tension" rebuilds you inside and out.



**MAGNETIC PERSONALITY?**  
"Dynamic-Tension" makes you alive with vitality — the husky that men respect and women admire.



## ...THEN MAIL THIS NOW!

HERE'S THE KIND OF BODY I WANT

- ☐ MORE MUSCLE — BIGGER CHEST
- ☐ BIG ARM MUSCLES
- ☒ BROAD BACK & SHOULDERS
- ☒ TIRELESS LEGS
- ☐ MORE WEIGHT
- ☐ MAGNETIC PERSONALITY

## CHARLES ATLAS

Dept. 2857 115 E 23 St., N.Y., N.Y. 10010

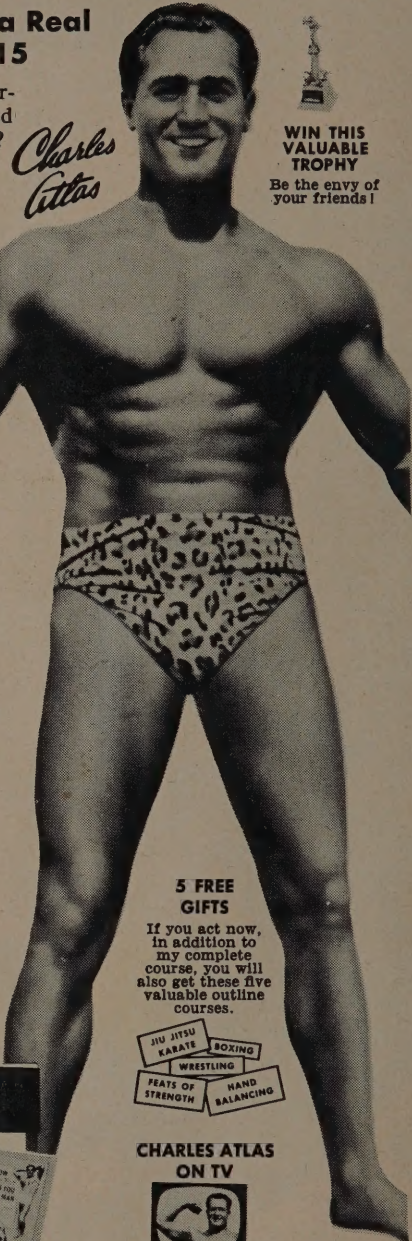
Show me how "Dynamic-Tension" can make me a new man. Send your famous 32-page FREE book, full of pictures, valuable advice. No obligation.

Print Name: LINDA HALLIOTIS Age: 16

Address: 1376 LINDA COLE

City & State: DES PLAINES, ILL Code: 60018

In England: Charles Atlas, 21 Poland St., London W. 1



*Charles Atlas*

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Be the envy of your friends!

## 5 FREE GIFTS

If you act now, in addition to my complete course, you will also get these five valuable outline courses.

- JIU JITSU
- KARATE
- BOXING
- WRESTLING
- FEATS OF STRENGTH
- HAND BALANCING

## CHARLES ATLAS ON TV







# This beats my old 9 to 5 desk job any day!

See the little case I'm carrying? It's the secret of my success, the key that opened doors and let me escape the dreariness of routine office work.

Magic? Not really . . . just *Stenotype*.

Take a minute's break with me and I'll let you in on what happened.

I used to be an ordinary secretary—like a zillion other girls—but I wanted something better, some responsibility and independence. So when I saw a LaSalle ad about the exciting career opportunities in Stenotype, I decided to do something about it.

Stenotype, you know, is the modern *machine* shorthand—the world's fastest. You don't write it—you type it—in plain English letters, often whole words in one stroke. It's the shorthand frequently used in law offices and government departments, at press conferences and conventions, at the highest executive levels of business—wherever ordinary written shorthand is too slow. It all sounded exciting to me.

I enrolled in LaSalle's home instruction course and learned in my spare time. So that I didn't even have to leave my old job until I was ready. And LaSalle supplied me with the Stenotype machine to practice on and to keep.

I had never been very good at the old push-pencil style of shorthand, but when I

finished my Stenotype course, I was doing 150 words a minute with no strain at all. My first free-lance Stenotype assignment paid me more money in less time than I'd ever expected. Pretty soon my speed built up and so did the demand for my services. I no longer had a boss—I had *clients*.

Now I can make more money even in part time than some secretaries make full time. And the work is really exciting, because I'm always going places where new and important things are happening. And I've met so many interesting people. I'm

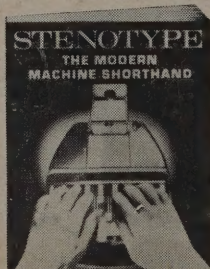
out of that old 9 to 5 rut, and I love it!

## What about you?

The above story is intended to illustrate the attractive opportunities that a Stenotype career offers to women. Part time. Full time. Even if you've never taken shorthand before, you can learn Stenotype machine shorthand at home in your spare hours. Mail the coupon for LaSalle's free illustrated booklet and see how Stenotype training can put a little magic in *your* life! LaSalle, 417 S. Dearborn St., Chicago, Ill. 60605.

## Stenotype the modern machine shorthand

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### LA SALLE EXTENSION UNIVERSITY

A Correspondence Institution

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Please mail me, without obligation, your free illustrated booklet on Stenotype—the modern machine shorthand.

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Miss \_\_\_\_\_  
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